

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4394.

SATURDAY, JANUARY 13, 1912.

PRICE
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REGISTERED AS A NEWSPAPER.

VICTORIA AND ALBERT MUSEUM.

The LIBRARY will be CLOSED from DECEMBER 12, 1911, for cleaning, relighting, and general renovation. It is anticipated that the Library will be REOPENED on JANUARY 22, 1912.
CECIL HARCOURT SMITH, Director and Secretary,
Victoria and Albert Museum, December 5, 1911.

Lectures.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

TUESDAY NEXT, January 16, at 3 o'clock, Prof. WILLIAM BATESON, M.A. F.R.S., FIRST OF SIX LECTURES on 'The Study of Genetics.' One Guinea the Course.
THURSDAY, January 18, at 3 o'clock, Prof. A. W. BICKERTON, FIRST OF TWO LECTURES on 'The New Astronomy.' Half-a-Guinea.
SATURDAY, January 20, at 3 o'clock, the Rev. JOHN ROSCOE, M.A., FIRST OF TWO LECTURES on 'The Banyoro: a Pastoral People of Uganda.' (1) 'The Milk Customs.' (2) 'Birth and Death Customs.' Half-a-Guinea.
Subscription to all the Courses in the Season, Two Guineas.
FRIDAY EVENING, January 19, at 9 o'clock, Prof. Sir JAMES DEWAR, LL.D. D.Sc. F.R.S., on 'Heat Problems.'
To these Meetings Members and their Friends only are admitted.

UNIVERSITY OF LONDON.

BRITISH MUSEUM AND VICTORIA AND ALBERT MUSEUM LECTURES.

Mr. BANISTER FLETCHER, F.R.I.B.A., will CONTINUE his COURSE of UNIVERSITY EXTENSION LECTURES on 'Ancient Architecture' at the BRITISH MUSEUM (by permission of the Trustees), dealing with the Roman, Early Christian, and Byzantine Styles, on TUESDAY, January 9, at 4.30 p.m. He will also CONTINUE his COURSE on 'Renaissance Architecture' at the VICTORIA AND ALBERT MUSEUM (by permission of the Board of Education), embracing the Elizabethan and Jacobean Periods in England and the Later Renaissance, on MONDAY, January 8, at 5 p.m. Both Courses of Lectures are fully illustrated with Lantern Views, and the Exhibits in the Museums visited and explained by the Lecturer at the end of each Discourse.
Particulars from the Hon. Sec., Miss CLAIRE GAUDET, 120, Cheyne Walk, Chelsea.

Societies.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)

An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, January 18, at 5 p.m., in the SOCIETY'S ROOMS, when a Paper will be read by Mr. HILARY JENKINSON, M.A. F.S.A. F.H.S., on 'The Records of the Royal African Company.'
H. E. MALDEN, Hon. Secretary.

THE FOLK-LORE SOCIETY.—A MEETING

of the SOCIETY will be held in the MOCATTA LIBRARY, UNIVERSITY COLLEGE, GOWER STREET, W.C., on WEDNESDAY, January 17, at 8 p.m., when a Paper, entitled 'The Folk-Lore of the British Gypsies,' will be read by Mr. T. W. THOMPSON.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., January 5, 1912.

V I K I N G C L U B:

SOCIETY FOR NORTHERN RESEARCH.

A MEETING will be held in the THEATRE, KING'S COLLEGE, STRAND, W.C., on FRIDAY, January 19, at 8.15 p.m. Mr. EDWARD LOVETT will give a Lecture on 'The Origin of Commerce and Currency,' illustrated by Photographic Lantern Slides.
Syllabus:—The Stone Age Money of Scandinavia—Standards of Barter in all Countries—Ancient Trade Routes and the Scandinavian Amber Commerce—The Origin and Evolution of Coinage and Banking.
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EDWIN T. ANN, Chairman.

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LITERATURE

The Lysistrata of Aristophanes, acted at Athens in the Year B.C. 411. The Greek Text Revised, with a Translation into Corresponding Metres, Introduction, and Commentary, by Benjamin Bickley Rogers. (Bell & Sons.)

Αἱ Χάριτες τέμενός τι λαβεῖν ὕπερ οὐχὶ ποσειδά.

ἕλπομαι ψυχὴν εἶδον Ἀριστοφάνους.
Plato.

"Ce poète comique, qui n'est ni comique ni poète, n'aurait pas été admis parmi nous à donner ses farces à la foire Saint-Laurent."—Voltaire.

Two quotations that illustrate more neatly the difference between a great man and a clever critic it would be hard to find. Perhaps no one has felt so surely as Plato the significance of the universe, or perceived so clearly that no parts of it, not even the great facts of life and the simple emotions, are common or unclear. To him, therefore, it seemed that the Graces, seeking an imperishable temple, discovered the soul of Aristophanes. To Plato, who knew that there is essential comedy just as there is essential tragedy, and that both are roads by which men come at truth, these plays were full of beauty and significance; whereas to Voltaire, who never perceived the essential beneath the accidental, they were stupid and vulgar farces. Life, for him, was an affair of the intellect—an affair of intellectual relations controlled by intellectual conventions. Life was Society; and comedy the mirror held up to Society by talent. Humour meant wit—the bedecking of superficial things with brain-spun finery. The reve-

lation of that profound humour that lies beneath the surface he neither practised nor appreciated. Indeed, an interest in what lies beneath the surface seemed tolerable only so long as it was reasonably insincere. Truth, thought Voltaire, was too good for lackeys; sincerity too coarse for the gentry. No great man ever feared coarseness; but little ones, however much they may relish indecency, cannot afford to be found ill-bred.

To have read Mr. Rogers's translations is to know that he is on the side of Plato. Unfortunately, we are only just beginning to rub our eyes after a bout of prudery that would have dumbfounded Plato and filled Voltaire with disgust. Even now, were Aristophanes alive and publishing, his plays would be vetoed by the Censor and boycotted by the libraries probably, while a judge of the High Court could surely be found to sentence the author of 'The Birds' to three months' hard labour for blasphemy. Mr. Rogers, therefore, who made this translation, not in the Athens of Plato, but in the London of Podsnap—in 1878, to be exact—is not to be blamed for having allowed it to bear the mark of its age. Nevertheless, though pardonable, his compromise is deplorable, since it robs this translation of precisely that quality which gives to most of the others their high importance. For Mr. Rogers is one of those who during the last five-and-twenty years have been busy awakening us to a new sense of the possibilities of life. His share in that task has been to express and restate, in a form appreciable by the modern mind, some of the adventures and discoveries of the Hellenic genius. He is one of those scholars who, consciously or unconsciously, have joined hands with the boldest spirits of the age, and, by showing what the Greeks thought and felt, have revealed to us new worlds of thought and feeling. Now, to write like the sociologists, the subject of 'The Lysistrata' is the fundamental nature and necessity of the interdependence of the sexes. But what Aristophanes thought and felt about the matter, what Plato praised and Voltaire misunderstood, is just what we shall not find in this translation. For instance, the scene between Cinesias and Myrrhina is essential to a perfect understanding of the play, but the latter part of it (ll. 905-60) is not so much as paraphrased here. And so the spirit languishes; it could flourish only in the body created for it by the poet, and that body has been mutilated.

This version, then, fails to bring out the profound, comic conception that gives unity and significance to the original; nevertheless, it has something more than literary interest. The comic poet offers matter worthy of the consideration of politicians and political controversialists, and this the translator has rendered fearlessly and well. For 'The Lysistrata' is a political play, and cannot be discussed profitably apart from its political ideas and arguments. It can no more be treated as pure literature than the poetry of Tennyson can be treated as anything else. Frankly "pacifist," and

to some extent "feminist," hostile, at any rate, to arrogant virility, it sounds in its ideas and arguments oddly familiar to modern ears. Political wisdom, like human folly, seems to obey a law known to men of science as "the Conservation of Energy"—quantity and quality are permanent, form alone changes. It is the Aristophanic method that differs so greatly from that of most modern satirists. For Aristophanes does not confine himself to driving the blade of his wit into the rotten parts of a bad case; he does not score intellectual points only. His method is more fundamental. A clever controversialist can always find joints in the harness of his foe. When one popular philosopher of to-day meets another, it is sometimes hard to say which makes the greater number of hits. Even harder is it to say that the cause of truth has been much advanced. One may hold, fairly enough, that both sides have been made ludicrous; but it is still fairer to admit that neither has been discredited. If Aristophanes never succeeded in ruining a party, at least he succeeded in discrediting some pestilent opinions. This he did, not so much by a brisk display of intellectual handiness, as by showing that a pompous superstructure was baseless. He makes us feel a position to be absurd, instead of merely thinking certain things in it silly.

The superior, sneering official has not escaped shrewd knocks from the wits of every age. There is a type of mind which, under every form of government, pushes to the front by sheer lack of virtue. Wherever life has become sufficiently mechanical to support a bureaucracy, there will the Poloniuses and Shallows gather, and, wherever there is an official caste, there will be satirists or torture-chambers. Yet, though the self-complacent magistrate has been the butt of the ages, Aristophanes and Shakespeare, and perhaps Flaubert, have alone revealed his essential nullity, because they alone have looked for something essential beneath the accidental. Nothing could be simpler than the character of Polonius; nothing could be more subtle. A rap here, a stab there, and the soul of a minister is exposed. We have come to see, we scarcely know how, that, if he ever had one, he has lost it. Some idea of the simplicity and subtlety of the Aristophanic method may be gathered from the following scene, but to illustrate the extravagance and beauty of the form, or the profundity of the conception, no quotation can suffice. Lysistrata has unfolded her famous scheme for stopping the war: there is to be a sympathetic strike; the women of all the combatant states, principals and allies, are to withhold their services until the war has been stopped:—

Lysistrata (ending a speech). Then shall the people revere us and honour us, givers of Joy, and givers of Peace.

Magistrate. Tell us the mode and the means of your doing it.

Lys. First we will stop the disorderly crew,

Soldiers in arms promenading and marketing, Stratyllia (leader of the chorus of women) Yea, by divine Aphrodite, 'tis true.

Lys. Now in the market you see them like Corybants,

jangling about with their armour of mail.
Fiercely they stalk in the midst of the crockery,
sternly parade by the cabbage and kail.

Mag. Right, for a soldier should always be soldierly!

Lys. Troth, 'tis a mighty ridiculous jest,
Watching them haggle for shrimps in the
market-place,
grimly accoutred with shield and with
crest.

Strat. Comes, like a Tereus, a Thracian irregular,
shaking his dart and his target to boot;

Off runs a shop-girl, appalled at the sight of him,
down he sits soldierly, gobbles her fruit.

Mag. You, I presume, could adroitly and gingerly
settle this intricate, tangled concern:

You in a trice could relieve our perplexities.
Lys. Certainly. *Mag.* How? permit
me to learn.

Lys. Just as a woman, with nimble dexterity,
thus with her hands disentangles a skein.

Mag. Wonderful, marvellous feats, not a doubt
of it,

you with your skeins and your spindles
can show;

Fools! do you really expect to unravel a
terrible war like a bundle of tow?

Lys. Ah, if you only could manage your politics
just in the way that we deal with a fleece!

Mag. Heard any ever the like of their impudence,
these who have nothing to do with the war,
Preaching of bobbins, and beatings, and washing-
tubs?

Lys. Nothing to do with it, wretch that
you are!

The women conclude that one who talks
thus is no better than a dead man; and
when he sets out on some trusty platitude
concerning woman's sphere and the married
state with

Truly whoever is able to wed—

Lysistrata takes him up sharply with

Truly, old fellow, 'tis time you were dead.

Accordingly they prepare with sacrificial
pigs, funeral cakes, fillets, and chaplets to
give the walking corpse a decent burial.
The magistrate stumps off, taking Heaven
to witness that he never was so insulted
in his life, which, as Lysistrata observes,
amounts to nothing more than grumbling
because they have not laid him out.

Twenty-three centuries are gone since
Aristophanes wrote 'The Lysistrata,' but
the safe official who dismisses with a
traditional sneer or a smile the notion
that any can manage, except those who
have been trained to mismanage, is still
with us. Perhaps he has outlived the
class whose prejudices and limitations he
formerly expressed; but in the days of
Aristophanes such a class existed, and it
is represented here by the chorus of old
gentlemen. In those days the men were
not the only fools. Aristophanes had no
intention of making out that they were.
He was a better artist than party man.
He was a comic poet who revealed the
essential comedy of all things. The
chorus of women, Lysistrata herself, and
the other leading ladies, all have their
foibles and absurdities; only the chorus
of men, who are so keenly alive to them,
seem never to guess that there are smuts
on the pot. To seek in this age and
country a companion for these old fellows
would be to insult our Western civilization.
Let us invent a purely fantastic
character; one who could not sleep at
night for fear of Prussians and Social

Democrats, who clamoured daily for a
dozen Dreadnoughts, conscription, and
the head of Mr. Keir Hardie on a charger,
and yet spent his leisure warning readers
of the daily papers against the danger of
admitting to any share of power a sex
notorious for its panic-fearfulness, in-
tolerance, and lack of humour; such a
one would indeed merit admission to the
χορός γερόντων, would be a proper fellow
to take his stand ἐξῆς Ἀριστογείτωνι,
beside the brave Aristogiton, and παράγει
τῇδε γράς τὴν γυνάθον, beat down this
"monstrous regiment of women."

Aristophanes was a staunch conser-
vative, but he disliked a stupid argument
wherever he found it. He cared intensely
about politics, but he could not easily
forget that he was an artist. Neither
the men nor the women are tied up and
peppered with the small shot of his wit;
they are allowed to betray themselves.
The art consists in selecting from the
mass of their opinions and sentiments
what is most significant, and making the
magistrate, who speaks for the party,
deliver himself of judicious commonplaces.
The chorus of wisacres, the bar-parlour
politicians, whom chance or misfortune
has led to favour one side rather than the
other, are less cautious without being
less platitudinous. Their talk is all of
"inevitable war" and "stripping for the
fray," "vindicating rights," "tyranny"
and "traitors," "spoliation," "innova-
tion," and "striking good blows for the
cause"; at least it was twenty-three
hundred years ago.

Men Chorus.

This is not a time for slumber;
now let all be bold and free,
Strip to meet the great occasion,
vindicate our rights with me.

I can smell a deep, surprising
Tide of Revolution rising,
Odour of folk devising
Hippias's tyranny.

And I feel a dire misgiving,
Lest some false Laconians, meeting
in the house of Cleisthenes,
Have inspired these wretched women
all our wealth and pay to seize.

Pay from whence I get my living.
Gods! to hear these shallow wenches
taking citizens to task,
Prattling of a brassy buckler,
jabbering of a martial casque!

Gods! to think that they have ventured
with Laconian men to deal,
Men of just the faith and honour
that a ravening wolf might feel!
Plots they're hatching, plots contriving,
plots of rampant Tyranny;
But o'er US they shan't be Tyrants,
no, for on my guard I'll be,
And I'll dress my sword in myrtle,
and with firm and dauntless hand,
Here beside Aristogiton
resolutely take my stand,
Marketing in arms beside him.

This the time and this the place
When my patriot arm must deal a
— blow upon that woman's face.

One is tempted to quote Mr. Rogers
indefinitely; indeed, there are a score
of good things to which we would gladly
call attention. Having warned readers
that this version is not a translation
in the sense that the versions of 'The
Frogs' and 'The Birds' are, we can,
with a clear conscience, urge all to
read it who care for good literature
or are interested in political ideas.
They will not be disappointed; only,

we would suggest to those whose Greek
has grown a little rusty that a literal
translation in French or German would
be a suitable companion for the English
paraphrase. Without it, they will hardly
understand what provoked Plato's splen-
did compliment or the nervous indignation
of Voltaire.

*Henry Fox, First Lord Holland: a Study
of the Career of an Eighteenth Century
Politician.* By Thad W. Riker. 2 vols.
(Oxford, Clarendon Press.)

MR. RIKER's sub-title judiciously indicates
the scope of his able book. With Henry
Fox the affectionate husband, the fond if
injudicious parent, the cordial friend and
host, the enthusiastic art collector and
gardener, he is but little concerned. In
his account of the politician's private life
he virtually follows Sir George Trevelyan,
and he has missed a significant passage in
the 'Journal' of Elizabeth, Lady Holland,
which implies that Henry Fox, in his old
age, did not accept the extravagance of
his son Charles with the complacency that
is commonly attributed to him. This
piece of evidence was worth giving, because
it gets rid of the contradiction that a man
who was rapacious in the acquiring of
money should have been absolutely indif-
ferent as to what became of it. Lady Hol-
land did not love Charles Fox, but there is
no reason to doubt her statement that his
parents were grieved by his indebtedness.
It must have been a bitter thing for the
aged placeman, as he was nearing his end,
to have to provide no less than 140,000*l.*
to save his favourite son from ruin.

Within the limits he has imposed upon
himself, Mr. Riker has been conspicuously
successful. He has delved deeply and
intelligently into eighteenth-century
politics, and one of their most typical
characters appears, as the result of his
labours, in a far more satisfactory present-
ment than had previously been given to
history. We do not get a new Henry
Fox, for Mr. Riker is far too truthful a
writer to attempt a refurbishing of that
somewhat dingy career, but we get to
know ever so much more about him. In
fact, despite Mr. Riker's honest admission
that he has been unable to obtain access
to the Holland House manuscripts, it may
well be the case that but little more
remains to be known. Was an astute
person such as Henry Fox likely to leave
undestroyed the evidence of the means
by which he became so rapidly rich, when
the City was railing at him "as the public
defaulter of unaccounted millions," and
he was living in constant apprehension of
having to disgorge? It does not, some-
how, seem the sort of thing he would have
done. If a weakness in treatment must
be pointed out, it is that no idea is given
by Mr. Riker of Fox's capacity as a writer
of dispatches when Secretary of State.
"War and Foreign Office Papers (*passim*),
Public Record Office," figure in the biblio-
graphy, but they are infrequently cited.

Henry Fox's career is a melancholy example of a decline in worth and dignity as the years went on. Up to a certain point he lay open, though with some qualification, to Chesterfield's sarcasm that "he had not the least notion or regard for the public good or constitution," but he was a creditable specimen of the vigorous party man. He followed Walpole faithfully, and cherished his memory. Under the laxer direction of Henry Pelham he allowed himself much greater latitude; but as he avowedly belonged to the Duke of Cumberland's party, and as ministerial homogeneity was far from a recognized principle, his displays of independence by no means amounted to a scandal. They earned for him, it is true, the icy hostility of Hardwicke, a timorous politician whom Mr. Riker sums up with much insight. Then came the welter of politics whence emerged the powerful Pitt-Newcastle Ministry. Our author tells the story with much documentary detail; he clears up several disputed points, and he does substantial justice to individuals, with the exception of Pitt. Later on, when he draws the inevitable contrast between the two rivals, he perceives clearly enough why Pitt was great and Henry Fox a good deal less than great. But, in commenting on his documents, Mr. Riker allows himself too short a perspective; and we hear far too much about Pitt's "arrogance," his "somewhat tyrannical nature," and his "egotism." All that may be more or less true, but Pitt's pride was in his country.

As Mr. Riker well remarks, Henry Fox reached the crisis of his career in the autumn of 1755, when he became Secretary of State for the Southern Department, an office he had previously refused. He seemed the ideal man for the post. In the management of the Commons he was incomparable. He held his own in debate, his superior judgment, as he was thoroughly aware, making up for Pitt's advantage in oratory. The reports of his speeches are fragmentary, yet we can catch the aptness of his retort on the "Cousinhood," that "the clamours of one family will never pass for the voice of the nation." After that debate Speaker Onslow told Fox that, "if Pitt... did not provide better matter to make his fine speeches upon, he would soon grow as insignificant as any man in the House." But Fox risked all on one throw; he must, as Horace Walpole observed, be "First Minister" or "ruined." The crafty Newcastle took care that he should be isolated in the "Conciliabulum" or inner ring of the Cabinet; and his representations for a more vigorous war policy, notably in the relief of Minorea, went unheeded. He was compelled, in short, to defend failures in public which in private he had done his best to prevent. The ugly feature in his conduct is his persistency in drawing the net, as Mr. Riker puts it, about the hapless Byng. There must have been a spice of cruelty about him—possibly of cowardice as well.

His bitter experience as Newcastle's distrusted underling killed the honourable

ambition in Henry Fox's breast. He was content, thenceforth, to grow rich on the pickings of the Pay Office, with but little voice in affairs, except during the autumn of 1762, when he was "His Majesty's Minister in the House of Commons" for the corruption of Parliament and the extermination of the Whigs and their dependents. Mr. Riker's estimate of Henry Fox's venality is, one unfortunate word excepted, a just and moderate reckoning. He amassed wealth much as his father, old Stephen Fox, whom Evelyn praised without stint, had lined his pockets before him. The auditing of his accounts, according to the haphazard custom of those days, being years in arrear, he played with the balances, investing and selling out with much astuteness; and he profited by a long run of his office while war contracts abounded. In so doing he was following precedent, ignoring the fact that Pitt, while at the Pay Office, had broken away from the evil tradition. Mr. Riker inserts a "perhaps," but that is surely a mistake. Pitt's disinterestedness stands above all cavil, and it is just because he elevated political ideals that his rival, who stuck to the old system, became the best-hated man in the country.

Mr. Riker does not bring much fresh evidence to bear on the purchase and proscription of the Whigs by means of which Fox forced through the Peace, but his account of that comprehensive revenge is written with spirit. We agree with him that "His Majesty's Minister" did not regard himself as a conscientious adherent of a strong kingship, for directly his vengeance was sated he began urging for retirement with a peerage. He knew, of course, that Bute was contemplating a similar step, and his own health was unequal to the strain which events put upon it. What he did not foresee was that, having consigned himself to the shelf, his claims would fall on unresponsive ears. When Grenville made it one of the conditions of a continuance in office that Holland should be dismissed from the Pay Office, the King merely remarked, "I don't much like turning him out, but with all my heart, Mr. Grenville." His repeated pleadings for an earldom went unregarded; on one occasion he "left London, much dissatisfied with the Court, and the Court with him." There is some force in Horace Walpole's contention that Holland had well earned promotion in the peerage, but, after all, George III. had summed up the value of his instruments in corruption not unfairly when he said, "We must call in bad men to govern bad men."

The Vision of Faith, and other Essays. By Caroline Emelia Stephen. (Cambridge, Heffer.)

MATTHEW ARNOLD, in the Preface to 'Culture and Anarchy,' used the phrase "the members of a non-conforming or self-made religious community." In spite of the insight and fragrance of

Caroline Stephen's outlook, the present reviewer gets from her the impression of a "self-made creed," of a point of view which has—not rejected indeed, since we cannot reject what we have never had—but has failed to grasp the real essence of "the Church"; of that Church so careful, as Baron von Hügel showed, of the respective elements in religion, the institutional, the intellectual, and the mystical. Miss Stephen pays tribute to the second, and high honour to the third, but passes by the first. Yet, for many minds, the institutional has been, and still is, the necessary casket of the other two.

It is happily true that

"no one can now fail to recognize the existence of a very high degree of goodness and great beauty of character and purity of life in many of those who reject all forms of religious expression, and who deny the beliefs underlying them."

But this passage, and the following,

"the more fully the idea of faithfulness or sincerity, as distinguished from mere correctness of theory, enters into our idea of the faith that saves, the more cautious shall we be in the use of either words or symbols to represent our faith without being quite sure that they do so accurately."

seem to suggest that there is some almost necessary opposition between a "right faith" and a "good life." As a matter of fact, some of the greatest saints of the world are, as again Matthew Arnold pointed out, to be found in that body where faith is defined most rigidly. The fact is, perhaps, that very many people, not markedly original or speculative, have found it easier to profess a right faith than to live a consistently beautiful life. So men, watching them, have put down their failure to their orthodoxy—an odd cause indeed. In her strictures on the orthodox, as, e.g., where she speaks of the Athanasian Creed, Miss Stephen writes as if unaware of the doctrine of the "soul of the Church."

The longest paper, 'The Vision of Faith,' seems to have been delivered to some Cambridge society, and Miss Stephen speaks of "that which is crumbling and passing away." In the learned circles of Cambridge all things may seem to partake of the Heraclitean flux. But there is a great world outside curiously ignorant of academic arrangements; and there are signs in that bigger world that the stir and fret of thought are really sorting out those whom Miss Stephen calls "believers and unbelievers"; that it is a process rather of separation than of destruction. The nineteenth century proclaimed loudly that certain elements in life had "gone for ever," but they are with us still. Of all the eras which most of us misunderstand, our own may surely rank *facile princeps*.

Many readers will turn to the 'Essay on Pain.' Here again, except in one short passage where it is recognized that "the Light of Revelation has shone in the darkness," the sense of "self-made"

theory is uppermost. Miss Stephen poses the question thus :—

"These ask not what God ought to allow, but how we ought to meet that which is allowed; not whether the infliction of pain can be morally justifiable, but whether the endurance of it can be made morally profitable."

As a matter of fact, surely these are not two questions, but different forms of the same answer. If pain be prophylactic—if in some cases, as humanity is here and now, it, as it appears, be the only prophylactic—is it not its own justification? We recall such a book as John Cordelier's 'Path of the Eternal Wisdom,' to mention a very recent view; we remember the lifelong practice of St. Teresa's hardy motto, "Aut pati aut mori," and we are led to wonder whether it is only by practice in the Church that men know what the Church really holds; and whether all other theories are not the achievement of those outside.

It is strange that Miss Stephen, so fond of young people, in whom the fact appears most patently, and so observant, should not have noted how we meet here and there persons who cannot learn through pain, whose perfection seems to depend on their continued dwelling in life's sunlight. When she wrote of "our overcrowded and in many respects corrupt city populations," she surely saw, though she did not say, that these are largely the outcome of human selfishness and carelessness, sometimes of blank, unforeseeing stupidity; not a puzzle, except as to their removal; but an open shame to all serious human beings.

It is in the letters that the reader finds the charm, delicacy, and quiet, shrewd humour which won the writer all those friends, and made the Porch so sought-out a resort. In them there appears, even more convincingly perhaps than in the set discourses, the real religion of the writer, and that conspicuously in those to the elder daughter of Charles Darwin. In one of these there is a happy sentence precisely hitting a crucial point:

"If by a 'reasonable faith' you mean a faith which succeeds in explaining everything, mine assuredly is not that; and that would appear to me not faith but omniscience."

Writing to the same beautifully of death, she says :—

"Fancy the midges or the coral insects troubling their heads about which or how many should live or die; and I doubt whether even little birds feel keenly about it. . . . One cannot begin to apply 'when Thou hidest Thy face they are troubled,' much lower than dogs."

To Lady Farrer she speaks of her love for her garden, and conveys the unique Cambridge environment, that curious quiet which, despite stray motors and "progress," the little town has managed to preserve in its heart of hearts: the sky-seeking poplars, the flat spaces journeying into eternity, the enwrapping "greyness and greenness."

The Principal of Newnham College contributes the Introduction. Perhaps it is not impertinent to add that in its distinctness from the outlook of its subject, in its quiet strength and sincerity, it gives, were any needed, one more proof of the combined originality and many-sidedness of the members of that distinguished family of whom, without flattery, it may be said that to know is to respect them.

BIOGRAPHY.

IN *A Duke and his Friends: the Life and Letters of the Second Duke of Richmond*, 2 vols. (Hutchinson & Co.), the Earl of March gives a lively picture of a great nobleman's existence in the eighteenth century. The social interest takes precedence of the political, though we get an animated account of the battle of Dettingen and the unpopularity incurred by George II. through wearing a yellow, or Hanoverian, sash during the engagement, instead of the true British red; while "the 45" is illustrated by flurried letters from the Duke of Newcastle, and the artless effusions of officers at the front. Scotland was to them a foreign country "where there is nothing but pride and falsehood," and Prince Charlie an "Italian dog." The brutal Hawley undertook to clear the country if Parliament would give the soldiers a guinea a day and a pair of shoes for every rebel's head they brought in. The Duke of Richmond, a steady Whig despite his descent from Charles II. and Louise de Kéroualle, corresponded not only with the Whig factotum, Newcastle, but also with Lord Chesterfield and Lord Hervey, who were wits as well as Whigs. Chesterfield, however, writes disappointingly, about a cook; and though Hervey's account of the reception of Gay's posthumous opera, 'Achilles,' is not without point, it does not represent him at his best.

The daily concerns of a ducal house form, as we have said, the chief subject of these agreeable volumes. The Duke's father was none too reputable, but he had an admirable mother, a Brudenell, who watched over her boy with constant anxiety. On the inevitable grand tour he was accompanied by his tutor, one Tom Hill, who might have stepped out of the pages of Fielding, so rollicking and obsequious are his letters. Tom remained a familiar throughout the Duke's life—Richmond's relations with his dependents were, indeed, of a most praiseworthy kind. He was also a staunch and active friend, with all the Whig talent for building up political and social connexions. His chief virtue, in Lord Hervey's eyes, was that "he made great expenses in elections." To us he appears most meritorious as the good-natured father and host, who bore with exemplary meekness the lectures from his uncles, the Brudenells, on his extravagance, and took keen delight in his woods, his hounds, and his menagerie. The last, by the way, was not so unusual a feature in a great establishment as Lord March seems to think: Queen Caroline had two, one in Kensington Gardens, the other at Kew.

To the Duke's credit are two elaborate hoaxes. Disguised as a highwayman, he caused Dr. Sherwin, an unpopular canon of Chichester, to stand and deliver; and a bogus confession in his handwriting, which Lord March has discovered, exhibits a pleasing knowledge of thieves' English. Again, he wrote to Richardson in the name of his friend and butt Cheale, Norroy King

of Arms, and convicted the novelist, in 'Clarissa Harlowe,' of calling a Viscount's daughter "Lady Charlotte," "which I wonder your brother booksellers of the genteel side of Temple Bar did not inform you of." The mistake was duly corrected in vol. iii. of 'Clarissa.'

We get but few letters written by the Duke himself, the great majority being from his correspondents. The collection is none the worse for that, since the prettiest epistles are those of his daughter Emilie, the happy, sixteen-year-old wife of Lord Kildare; her more famous sister, Lady Sarah Lennox, might have been their author. Lord March has taken much pains with his editing, and we hope that the archives of Goodwood will yield further materials for his selection and publication. He may be recommended, however, to chasten his style, which is too exclamatory.

My Life Story. By Emily, Shareefa of Wazan. (Arnold.)—There is no doubt that England has furnished foreign lands with many of their most romantic figures and careers; and it is a mistake to suppose that in modern days these extraordinary careers no longer have any place. Less than forty years ago an English girl was married in Tangier to the Shareef of Wazan, of all holy men in the world of Islam possibly the most revered. In Morocco there has never been any compromise between the practices and customs of Islam and Christendom. Even to-day no Nazarene would be permitted to set foot in a mosque in Morocco. Forty years ago the barriers were yet more sharply defined, and that the greatest of all holy men in the land should then wed a Christian, and this without attempting to influence her beliefs or customs in any way, was indeed a startling and unprecedented event. Predictions were not wanting at the time that unhappiness, and even tragedy, would necessarily follow such a step.

In the story of her life which the Shareefa has now published such predictions are to a great extent falsified. Hers has been a busy, interesting, and, in many respects, useful career; not without its troubles and difficulties, of course, but, upon the whole, happy. And now, in these later years, the Shareefa is able, with an unaffected candour—which, indeed, distinguishes her whole narrative—to say that she has never regretted the step she took in marrying Muley Ali ben Abdellam, Shareef of Wazan. This is not to say that such unions are generally desirable, or that the average woman in the position in which Miss Emily Keene found herself in 1873 would have been able many years afterwards to say she did not regret her marriage. The exact contrary would be nearer the truth.

The somewhat onerous task of editing these reminiscences has been creditably performed by Mr. S. L. Bensusan. (There is an unfortunate misprint in the name of Mr. Ion Perdicaris on p. 299, which should be corrected in a subsequent edition.) Mr. R. B. Cunninghame Graham has contributed a preface. The book is in the best sense a human document; its style is admirably simple and unaffected; and its matter is full of vivid interest.

The Life of Sir Edward Fitzgerald Law. Compiled and edited by Theodore Morison and George T. Hutchinson (Blackwood.)—Sir Edward Law's career was remarkable, and fully warrants the labour of Mr. Hutchinson in collecting and examining the available records, and of Sir Theodore Morison in editing them, a task which he has performed with much ability and judgment.

The story is often surprising, for, if ever there was a rolling stone, Law was one, yet he never failed to gather moss; and in the different situations he held his whole energy was employed to make his work acceptable to States whose interests profoundly differed.

Law was born in Ireland in 1846, but was descended from a Scottish family connected with banking. Like many successful diplomats, he had a very mixed education: first on the Continent, where he acquired a knowledge of many languages, and afterwards in Scotland and in England, where he was prepared for the Army, one of his masters being the present Lord Morley. From the R.M.A., Woolwich, he passed into the Engineers, but was transferred to the Artillery, with which he served three years in India, being invalided home in 1872. He resigned his commission at the end of that year, thus taking a step which seemed far from promising. "His only assets," we are told, "were his force of character and his knowledge of foreign languages." He took these attributes to Russia, where he remained ten years, and was not very successful in business, though he acquired much information and made many friends, Jews as well as princes.

His next employment was at the Congo, whither he was sent by King Leopold on the recommendation of Lord Wolseley and Col. Brackenbury. He did not stay long there, and after his return home got a place in a telephone company. But throughout all these changes he had kept his name on the Reserve List of the Army, and was justified in what is usually an unfruitful proceeding; for after fifteen years' silence he got a letter from the War Office offering him active service with the Sudan expedition. He joined, and gained useful experience, which he recorded in a memorandum on 'Transport Service with the Suakin Field Force,' but on the abandonment of operations he was recalled. Simultaneously, however, the "regrettable incident" at Panjdeh occurred when the Russians drove the Afghans from the place, notwithstanding the presence of our Envoy, and complications became imminent. Law's knowledge of Russia was believed to be advantageous, and he was summoned to London. When that crisis was over, he went to Manchuria, at his own request, in the interests of the Amur River Navigation Company.

The rest of his career is recent enough to be familiar. His greatest and last appointment was that of Financial Member of the Council in India, and early in 1900 he began work in succession to Sir Clinton Dawkins. India had greatly changed during the thirty years of Law's absence. Since his first visit

"education had been widely extended, and he was of the opinion that it had been a very doubtful benefit. 'Nihilism in Russia,' he used to say, 'was the result of putting higher education within the reach of quick wits who could learn anything from books and pass competitive examinations, but who could not assimilate knowledge or reason for themselves. We are doing our best to make Nihilists of the Indians.'"

Law's work as a member of Council is described in detail in chapters which might with advantage have been relegated to an appendix. He left India in 1905 in broken health, and got a K.C.S.I., but no pension. This, however, does not appear to have seriously hampered him, for in eighteen months he acquired 2,500*l.* a year, and might have had more. He did not enjoy this long, as, worn out by work, he died in Paris in 1908, and was by his special desire buried at Athens. Remarkable tributes to his memory are paid by Mr. J. L. Garvin and M. André Chevrillon, as well as Sir T. Morison.

We are very grateful to Sir Edward H. Seymour for his interesting and suggestive volume of reminiscences entitled *My Naval Career, and Travels* (Smith & Elder), and should have been still more so if only whilst writing it he had, occasionally at least, felt able to "let himself go." An Admiral of the Fleet and wearer of the O.M. who—as we know from the Navy List—has passed his 70th birthday, is bound, both by age and habit, to exercise a close scrutiny on what he writes; but how often, in reading his book, have we wished that rank, honours, and officially trained reticence were sunk full fathom five, and that we could have more of that boyish appreciation of humour which tells of the bargee's comment on the familiar chaff that "there was a rat in his fore chains." Many big books of reminiscences we have read and wished they were a great deal smaller; this, in comparison, is only a little one, and we think that it might have been made much larger without offending our artistic sense.

The book describes in a pleasant though cursory manner many incidents of the author's career in and out of the service—adventures of war, of travel, and of shipwreck, including the salving of the Howe; many experiences and reflections on experiences, in which the practical knowledge of the old seaman does not always agree with the theories of the doctrinaire; above all, for the delectation of the lay reader, it is a quarry of good stories, humorous, professional, or gruesome, or all three combined—as, for instance, when speaking of the staff of the whaling fleet, in which the surgeons are usually "young medical students from Edinburgh, who, having outrun the constable, felt safer at sea" for a while, the writer goes on to tell how one day "a man had his leg so smashed that it had to be amputated." The medical opinion of the fleet agreed in this, but each of "the young Galens" was anxious that another should undertake the operation. "I was assured that it was at last performed with a clasp knife and the carpenter's saw. What became of the patient I do not know." But as an experience, and a suggestion of the gruesome, it would be hard to beat the curt remark that "at Old Calabar meat was sold with some of the animal's hair on, to show it had had four legs, and not only two." Some trivial slips in historical references should be corrected before the next edition, which must come quickly: such, for instance, as that Ball gave the celebrated coffin to Nelson; but we wish especially to protest against the portrait of the author put before us. It is surely no fair presentment of the distinguished officer.

PHILOSOPHY.

To read about M. Bergson can never be equivalent to reading M. Bergson, and there is always a danger that, in consulting a manual, the reader may be seeking to acquire conclusions apart from the reasonings that led up to them—a policy barely tolerable in science, and absolutely fatal where philosophy is concerned. Mr. Joseph Solomon, in *Bergson* (Constable), has done his work so well that whoever studies his pages will be inevitably led on to drink at the fountain-head itself. The treatment is suggestive rather than exhaustive. Certain cardinal ideas in M. Bergson's philosophy are adumbrated, for the most part by the straightforward method of repeating his most pregnant phrases and tropes. In this way there is communicated a sense at once

of the supreme novelty of his outlook and of the brilliance of his style; and the little book fulfils the function, not of a mere compendium, but of a genuine introduction.

We start with the idea of change. M. Bergson, the modern Heraclitus, posits the reality of change. It is not an illusion, as science, with its timeless formulæ, would try to make out. On the contrary, the illusion is to suppose that it can thus be explained away. Causal explanations, however valuable as means of dealing with the inanimate, leave the felt reality of change wholly untouched. Real duration is perceived at once for what it truly is in the case of the living. Here the time-process is not negligible, since it involves constant self-creation, or development from self. A proof is that such change is neither actually nor even conceivably reversible.

Thus we are led on to examine the idea of life. As a whole that has duration, life is a continual creation—that is, an active or free adaptation, a process of self-determination. The analogy which best suggests its nature is that of the artist, who does not create in response to a predetermined notion, but rather creates as he goes along. Such, then, is the vital impetus, the life-force. The environment in regard to it is not so much a control as an occasion. The physical impression is treated by the life-force as a question which it answers out of its whole store of experience by reacting upon it as its own nature directs.

Evolution must now be considered. Individual development is seemingly contradicted by evolution in the sense of the continuous process whereby new life is created at the expense of old. But there can be no contradiction in reality. Consequently, the life-principle transcends my self and yours, even if some sort of individual self is implied by the notion of life as self-creation. Life, rather than my life or yours, is the ultimate fact, namely, this life-force which is single, non-mechanical, and developing in a direction, though not towards a predetermined end. Yet we can know it for what it is, inasmuch as it is immanent in our individual selves. Meanwhile, the life-force is not one tendency, but a sheaf of tendencies, which define themselves variously, now as vegetism, now as instinct, now as intelligence. In our own case, though the capacities for all these forms lurk in our nature, the last predominates.

It remains, then, to speak of intelligence. We must realize its limits. It is the creation of life, and therefore cannot grasp the nature of its creator. As Mr. Solomon well puts it, "We can see the limitations of intelligence because we are something more than intelligence." The understanding intelligence, at any rate—that is to say, the analyzing and combining intelligence—deals with parts of experience cut off and fixed. At its best, then, it is like a cinematograph, producing an illusion of movement by means of stationary views. It is inadequate to express the real duration and creative self-development inherent in life as such. Yet this we feel because this we are. Let the scientific intelligence lord it over the inanimate. Its inert fictions must not be allowed to interpose between us and the changing, enduring, creative life that is in us.

Dr. Josiah Royce's new book, *William James, and other Essays on the Philosophy of Life* (Macmillan), breaks no new ground, but is none the less valuable for a clearness of treatment and simplicity of language rare among professed philosophers. In the first essay he is concerned less with the truth of Pragmatism than with

James's position as the representative thinker of modern America, making thought "the prey of endless psychological caprices" by his emphasis on the individual, and obscuring the spiritual side of life by his strenuous ethics and his doctrine of "cash values." In the other papers the author takes for granted the doctrines set forth in 'The World and the Individual,' and reviews in the light of his philosophical idealism certain problems important to the common man. Of these papers, 'Truth in the Light of Recent Discussion' is the most technical. The subject is too vast to compress into a narrow compass, and it may be enough to say that Dr. Royce repeats his former statement of the question, rejecting alike the Humanism of James and the Individualism of Nietzsche, as making knowledge impossible, while he differs from what he calls "barren intellectualism" by holding to an absolute truth which is affirmed even by being denied, yet is not remote, but all-pervasive and omnipresent, bound up with the thought of each individual.

The essays on 'Christianity' and on 'Immortality' are somewhat fragmentary, and less important than the others, though the latter sets forth in an interesting way the dependence of any theory of immortality on our view of the reality of time.

'Loyalty and Insight,' on the other hand, stands out as a model application of philosophy to popular thought. We may agree, says the writer, with the man of science that we must have done with the supernatural and recognize an orderly sequence in the realm of nature, realizing also that, from one point of view, nature is indifferent to values. But this is not enough for Dr. Royce; if our relation to the phenomenal world is but a negotiation with a foreign power, there is no spiritual unity, and, without this, knowledge is impossible. To be loyal is to identify ourselves with a spiritual personality, for we cannot be loyal to the merely external and mechanical. Therefore loyalty is a solution of all the problems of the moral life. If we cannot follow Dr. Royce in this conclusion, leaving, as it does, the problem of values too much in the background, yet the essay remains a fine instance of the popular exposition of a difficult subject.

TOLSTOY.

IN *Father Sergius, and other Stories and Plays*, we have the second volume of the posthumous works of Tolstoy in course of being issued by Messrs. Nelson & Sons, under the editorship of Dr. Hagberg Wright. The first, 'The Forged Coupon,' we reviewed in our issue of November 18th last. The story which gives its title to the present volume will probably appeal with quite unusual force to a somewhat restricted number of Western readers. Prince Stephen Kasatzky, for whom every one predicted a brilliant career, broke with his fiancée, gave his estate to his sister, and became a monk. His original motive was disgust upon learning that the girl had been the Tsar's mistress; but a passionate desire to excel, which had driven him on in the world, drove him on equally in religion. Here—not without touches of cynicism—his spiritual progress is related: his heroism so long as he remains single-eyed, his fall when he has suffered self-pity to invade him. Want of space prevents any illustration either of the fineness of the workmanship or the piercing insight here displayed.

The 'Light that shines in Darkness' is an unfinished play of which the theme is the domestic tragedy of the author's own life. Mr. Aylmer Maude in his Preface labours to persuade us to see as little as possible of an autobiographical nature in it—in fact, to consider Nicholas Sarintsev, who desires, in accordance with his reading of the Gospels, to give up his estates and live as a peasant, and is thwarted by the opposition of his wife, as but in a minor degree representing Tolstoy himself. No doubt much must be allowed for the exigencies of dramatic art; but the problem in the two cases is fundamentally identical, and, being in itself one of supreme interest, it makes the differences in external details appear of little moment. The opinion that this is in some sort a manifesto seems to receive support from the fact that while the play has all the Tolstoyan ruthlessness, accuracy, and peculiar subtlety, it is decidedly more didactic than 'The Man who was Dead.'

The editor did well to set beside it the brief sketch 'There are no Guilty People': where, in an introductory page or two, Tolstoy gives directly his own view of the dilemma in which for thirty years he found himself held. Compared with other people's remarks, it makes one feel that his critics and admirers are hardly big enough, or simple enough, to find the last word about him.

We have seldom come across a volume which contains so much matter packed into so small a space as the *Life of Count Tolstoy*, by Charles Sarolea, also just issued by Messrs. Nelson. The author tells us that "but for Tolstoy's confidence and explicit suggestion this book would never have been written"; and, while he has to acknowledge indebtedness to many earlier writers, this personal relation, which, if not extensive, was evidently highly sympathetic, gives his work a distinct note of immediacy and individuality. The extracts from Tolstoy's own writings are lengthy and numerous.

Nevertheless, we think that Dr. Sarolea succeeds best where he is least required to be intimate. The significance of that gigantic figure upon the European stage; its attitude towards politics and towards the Church; its quasi-Oriental character, Russian of the Russians, and profoundly different from the natural man of the West—all this is clearly, and, within the limits of the undertaking, adequately set forth. But when it comes to Tolstoy in and by himself we feel that the reality was too big for the biographer to grasp, and, if it were not for the photographs, we should get but a vague and confused idea of him from these pages. This sense of emptiness doubtless arises in part from the difficulty of doing justice to Tolstoy's spiritual experience; but it may be also in part a result of the author's mode of writing. He calls Tolstoy "the Grand Old Man," the prophet, the Master, the giant of Yasnaya Polyana; and the sentences—all too frequent—in which this sort of thing occurs are correspondingly jejune. Yet Dr. Sarolea is by no means extravagantly laudatory; on the contrary, he sees, and does not shrink from pointing out, the considerable defects of his hero.

Against one chapter we desire to enter the most emphatic protest—that on 'A Surgical Operation at Yasnaya Polyana,' given as 'Reminiscences of a Russian Surgeon.' It is sought there to show how strangely Tolstoy bore himself at a moment when his wife was in terrible suffering and serious danger. The details given, with the description and interpretation of Tolstoy's

behaviour, strike us as altogether uncalled for, heartless, and in deplorable taste. The public has no business with these private matters: indeed, we greatly wonder that an eminent surgeon was found willing to furnish such data.

On the other hand, we are glad of the author's account of his visit to Yasnaya Polyana, for it may well serve to correct the prevalent notion that Tolstoy, if he lived as an ascetic within the four walls of his room, was otherwise surrounded by luxury. Plainly, this was not so.

The style of the book is easy, with occasional awkwardnesses which appear to be due to the writer's familiarity with French. Thus "the great historian of the French monarchy" is, in English, an odd way of alluding to Saint-Simon. On p. 323 is a sentence which would imply that Dante lived in Florence after writing the 'Inferno.'

OUR LIBRARY TABLE.

THE whole twenty volumes of "The Harry Furniss Centenary Edition" of *The Works of Thackeray* (Macmillan) are now out. Mr. Furniss maintains the interest of his prefaces to the end, though in the latest volumes his illustrations are not so numerous as in the earlier. They are, however, aptly chosen to exhibit his talents for the grotesque. Mr. Melville in his part of the introductions is informative, but expresses no decided opinions; Mr. Furniss, however, is nothing if not combative, and, having read a great deal about Thackeray from many quarters, tells us what he thinks of the writers, and how he differs from them. His "obiter dicta" are frequent, but generally of the sort which excite thought, if not always approval. "Time," he well says, "is the cruellest of all caricaturists," but when he goes on to remark that nobody now reads Disraeli's novels, we have ample evidence from our own observation to contradict him. Further, books that nobody reads are not produced in cheap editions, as 'Sybil,' 'Vivian Grey,' and their fellows have been.

Incidentally Mr. Furniss supplies some pungent criticism of black-and-white art, and art critics. We learn that he belongs to the Titmarsh Club, and cannot appreciate oysters, cheese, or George Cruikshank. For him Charles Keene is the greatest man in black and white England has produced. He speaks of the present hideousness in caricature which has succeeded an age of conventional prettiness. His great merit lies in the keen eye and research he has brought to the examination of Thackeray's illustrations, their period—not always that they purport to represent—and the extent to which they may be regarded as the work of the novelist himself. He thinks that, when Thackeray drew women, he was more influenced by John Leech than the actual examples before him.

ANOTHER noteworthy series of twenty books is also completed, the issue of Mr. Stanley Weyman's novels and short stories in the handy small octavos published by Messrs. Smith & Elder. All are good reading from first to last, varied as are the scenes and people depicted. The latest, 'The Wild Geese,' a story of eighteenth-century Ireland, is as full of vigour and romance as the French memoirs which made Mr. Weyman's reputation. He has laid down his pen before he shows loss of power, or a trace of the slovenliness which is apt to be fostered by assured success in any form of art.

Life in Shakespeare's England. Compiled by John Dover Wilson. (Cambridge University Press.)—This is not an anthology in the usually accepted sense, though one or two well-known specimens from the great masters are, perhaps unnecessarily, admitted. It is a collection of prose passages from authors of Shakespeare's time, classified so as to illustrate the poet's life, works, and probable surroundings, and chosen not for their style, but as illustrations of some phase of the society of the day. No attempt is made to draw on local sources; and more information on country-town life and manners might well have been included, since on this head much ignorance prevails. Mr. Wilson's annotations are somewhat scanty; we welcome the interesting parallel drawn between Willis, author of 'Mount Tabor,' and Shakespeare, but no mention is made of the fact that Overbury came of a family living in the Stratford neighbourhood. The definitions of the glossary are useful, but brief to curtness, "toys, trash," being hardly an adequate explanation of the hobby-horses in the train of the lord of misrule.

But such trifles do not lessen the value of a volume which, treating of such themes as books and the theatre, the state of the roads, and tales of the sea, will give the student, without over-much reading, a breath of the atmosphere of Elizabethan daily life. The passages chosen show a sense of humour on the compiler's part as well as a wide acquaintance with contemporary literature. "Travellers' tales" of parrots which dispute in philosophy, and of the Scipides, a people who, having but one broad foot apiece, cover their bodies therewith from the sun and rain, are excellent fooling; but better still is Nashe's story of the country justice who unmercifully beat a rustic audience, thinking that by laughing at a comedy played by her Majesty's servants, farmers and country hinds made light of the Queen's cloth in his presence.

The Complete Works of Emily Brontë.—Vol. II. *Prose.* With an Introduction by Clement K. Shorter. (Hodder & Stoughton.)—This volume consists, in the main, of a reprint of 'Wuthering Heights,' but it contains, in addition, some forty pages of facsimiles from Emily Brontë's note books. Our readers may remember that in the first volume of this edition, reviewed by us on Feb. 11th, 1911, Emily's complete poems appeared for the first time. Most of the new matter was of small value, but there were half a dozen lyrics at least in which the peculiarly haunting and subtle music characteristic of Emily found expression as perfect as in the best of her previously known work. It was therefore with regret that critics observed that the editor of the poems had not provided a strictly accurate text. Mr. Shorter, in his Introduction to the present volume, deals very lightly with the various representations which were made, and does not consider it necessary to plead the illegibility of Emily's handwriting as an excuse. Yet on comparing the text of the poems printed for the first time by him with the facsimiles which he provides, we find numerous errors. A single example will suffice. On p. 325 of his edition of the poems we read:—

Shed no tears o'er that tomb
For there are angels weeping;
Mourn not him whose doom
Heaven itself is mourning.

Look how in sable gloom
The clouds are earthward yearning;
And earth receives them home,
Even darker clouds returning.

These two stanzas are one in the manuscript, and "yearning" is a misprint for "sweep-

ing." Emily's MS. is virtually without punctuation, a fact which her editor should surely have mentioned. He gives us

If you still despair, control,
Hush its whispers in your breast;

where the context shows clearly that the meaning is that "if you still control despair and hush," &c. The text of the sixty-seven poems which Mr. Shorter derived from an edition privately printed in America proves to be equally corrupt; and we sincerely hope that, as the MSS. exist, he will undertake a revision.

A Grammar of the Persian Language. By John T. Platts and George S. A. Ranking. (Oxford, Clarendon Press.)—This work is divided into two parts, dealing respectively with Accidence and Syntax. Part I. is a revised and enlarged edition of the 'Persian Grammar' compiled by the late Mr. Platts, formerly Teacher of Persian in the University of Oxford, and published by Williams & Norgate in 1894. His book, though scholarly and thorough, had certain defects of arrangement which rendered it unsuitable for beginners. In preparing a new edition Col. Ranking has introduced the necessary improvements, which relate principally to the classification of the verb and the formation of compounds; he has also added a section on prosody. Mr. Platts intended to complete his Grammar by means of a second part embodying the Syntax, but it seems that he left no written plan or even outline of the subject. The credit for this portion of the work belongs entirely to Col. Ranking, and is all the greater because no European scholar has hitherto produced a systematic exposition of the syntactical structure of the Persian language. It is true that Persian syntax, compared with Arabic, is extraordinarily simple and easy. To mistake the construction of a Persian sentence is seldom possible, yet the reader may often remain in doubt as to the meaning which it conveys. The elegant simplicity of Firdausi and Sa'di, and, indeed, of the best Persian literature in general, is a deceptive thing, as too many translators can bear witness. Col. Ranking has made use of the system adopted by Mr. E. A. Sonnenschein in his well-known series of "Parallel Grammars," and he is to be congratulated on having worked out a clear and consistent scheme, of which the only fault is that it occasionally tends to become too elaborate. Thus we are told that the cases of the Persian language are nine in number—surely an unnecessary complication when the so-called cases are in reality instances of the government of the uninflected noun by prepositions. The Persian for "in the house" is *dar khāna*: what is gained by calling this a locative case, like the Latin *domi*? A few statements require modification. It cannot be said of the particle *mar* that "in every case its function is to emphasize or particularize the noun with which it is connected" (p. 31). In the 'Shāhnāma,' at any rate, *mar* is often prefixed for purely metrical reasons. Similarly, the statement (p. 48) that "instead of the pronoun of the first person the speaker always uses some such word as *banda*, 'the slave, (your) humble servant,'" does not apply to classical Persian literature. Criticisms such as these, however, do not affect the value of Col. Ranking's work, which we cordially recommend to all students of Persian.

The Story of Quamin. By May Harvey Drummond. (Putnam's Sons.)—From the first page of its competent and modest Preface onward, this study of the daily life of black folk in Jamaica is delightful. The author, while tracing the career of

Quamin (i.e. Saturday), otherwise Daniel Belteshazzar Fielding, from infancy to manhood, presents a great variety of homely scenes and persons, all of them typical, and as artless as they are effective. She makes no effort at contrasting black with white; the white man hardly comes into the book; and the tragic undercurrent to be noticed in works treating of the negro of the Southern States is happily absent from her pages. But the kindness, the readiness to laugh or cry, the childlike faith and superstition, the no less childlike villainies, and the general happiness of the West Indian blacks are here depicted with the touch of humour which gives life. There is no description of scenery, yet the author has conveyed the island atmosphere. Her use of negro speech is highly comic, but avoids the farcical. Such characters as Nana Dreckett and her shambling husband; cousin Lisbet and deformed Methuselah; Quasheba and other children, will charm the reader; and we venture to predict that this light, unassuming book will be remembered when many more ambitious works are buried in oblivion. The three Anancy stories with which the book concludes are curious, compared with the Brer Rabbit tales derived from them. They would, however, have been better placed in an appendix by themselves than in the text, where they produce a disappointing sense of anticlimax. In fact, conclusion is the author's weakest point, though in her fiction she beguiles the reader into blind acceptance.

THE various yearly records of nobility are now out, and being published before the end of the year, are not, of course, able to give the latest honours. *Burke's Peerage*, &c. (Harrison), has, however, managed to include the distinctions conferred at the Durbar. The volume is full in its details, and, where we have tested it for the latest changes, we have found it accurate. The inclusion of recently extinct peerages is a great advantage for reference. *Lodge's Peerage*, &c. (Kelly's Directories), has reached its eighty-first edition, and shows signs of careful revision. Information concerning baronets and knights is a prominent feature of the work, and the heraldic insignia have received special attention, though they are not guaranteed as in all cases legally borne. *Debrett's Peerage*, &c. (Dean), has also managed to include the Durbar honours. The Preface is interesting in its notes concerning baronets, and includes a paragraph of practical value as to confusion in titles. Ninety pages have been added to this issue, which we have tested and found satisfactory in detail. *Kelly's Handbook to the Titled, Landed, and Official Classes* (Kelly's Directories) has reached its thirty-eighth edition, and is at once concise and easy for reference, as it offers one general alphabetical list of an unusually wide scope, including, for instance, the higher grades of the Civil Service, presidents and vice-presidents of learned societies, and justices of the peace.

THE seventeenth volume of Mr. F. A. Crisp's *Visitation of England and Wales* is fully up to the level of its predecessors. It contains the pedigrees of forty-two families, including those of Cecil Rhodes, the Earl of Derby, and Viscount Gough. The pedigree of the Dilke family has special interest to readers of this journal, with which they were so long connected. We observe that the name of one of the executors of the late Sir Charles W. Dilke, Mr. Harry Kynoch Hudson, is incorrectly spelt on p. 134.

The volume, as usual, contains several beautiful reproductions of portraits and book-plates.

THE BOOK SALES OF 1911.

PART II.

EVER since 1886 Messrs. Sotheby have been putting the large collection of manuscripts formed by Sir Thomas Phillipps into something like order and reducing the bulk. This firm held the fifteenth sale of the series on April 24th, and four following days, the sum realized for this instalment being £8,795, and bringing the total thus far to nearly £60,000. An extensive list of prices was given in *The Athenæum* of May 6th.

The first part of the great Hoe Library was sold at New York by the Anderson Auction Company at the end of April and beginning of May, and to pass it by without recognition of the masterly way in which the catalogue was drawn up—apparently by Mr. Beverly Chew, whose name appears to the 'Foreword'—would be ungracious in the extreme. Much has been said about the furious bidding which took place and the enormous prices obtained for many of the Hoe books, and, though competition must have had most to do with this, the excellence of the catalogue doubtless contributed not a little to the result. At this sale a copy on vellum of the so-called "Mazarine Bible" fetched the equivalent of £10,000, the largest amount ever paid for a book, the sum of £7,100 obtained at Paris in 1909 for 'Les Œuvres de Molière,' 6 vols., 1773, with Moreau's original drawings bound up, ranking second. The Huth copy of the "Mazarin Bible" was bought by Mr. Quaritch for £5,800, and it was perhaps better than that belonging to Mr. Hoe, for priority is given to the unmixt issue on paper, to which the Huth book belonged, over the copies printed on vellum. Mr. Alfred W. Pollard refers to this aspect of the matter in his 'Early Illustrated Books' and elsewhere.

The next sale of importance was held at Messrs. Sotheby's on May 1st and following day. It was dealt with in *The Athenæum* of May 13th and was of a miscellaneous character, comprising *inter alia* a number of works on Aeronautics, now fashionable, and of these Blanchard and Jeffries's broadside 'Account of a Voyage in the Atmosphere from England to France,' 1785 fetched £14 10s.

This sale gave rise to the conclusion that presentation copies of books rank high in the estimation of collectors, and there is every indication that they will in the future rank higher still.

The late Sir Charles Dilke's library, or rather a selection from it, was sold at Messrs. Christie's on May 9th, in company with a number of other properties. Blake's 'Songs of Innocence,' with 27 coloured plates and that of 'The Schoolboy' from 'Songs of Experience' added, 1789, 8vo, fetched £250 (mor.); Keats's 'Lamia,' 1820, £50 (boards); 'Poems,' 1817, £30 (calf extra); 'Endymion,' 1818, 8vo, £48 (boards), and the 'Poetical Works' of 1876, with autograph inscription by Lord Houghton to Sir Charles, and the latter's pencil marks and notes, £20 (calf extra). Among the miscellanea was a unique set of the Royal Academy Catalogues from 1769 (the date of the first exhibition) to 1834, containing many hundreds of interesting autograph letters from the chief artists of the period, also a large number of original drawings. This collection, in 16 thick quarto volumes, bound in morocco extra, fetched as much as £504.

Later in the month occurred the sale detailed in *The Athenæum* of May 27th.

This was notable for a perfect copy of 'The Myrroure of Our Lady,' 1530, 8vo, £65 (old calf); and Wilson's 'Rule of Reason,' 1563, and 'Arte of Rhetorique,' 1567, in one volume, furnishing a fine specimen of English binding of the Elizabethan period, £40.

The portion of Mr. S. R. Crockett's library dispersed at the end of the month, and reported in *The Athenæum* of June 3rd, comprised some very good books, many of which were sold in sets.

On June 12th Messrs. Sotheby sold for no less than £1,015 Fielding's original receipt for £600 for the copyright of 'Tom Jones' and the agreement between himself and Miller for its publication. These documents belonged to the Huth Collection, sold in part later, and were bought fifty years ago for £12. It is worthy of note that the three large volumes, by Messrs. Humphry Ward and W. Roberts, of 'Pictures in the Collection of J. Pierpont Morgan at Prince's Gate and Dover House, London' (150 copies privately printed), brought £90 at the end of June. They were gorgeously bound in morocco-super-extra. The Catalogue of the Morgan Collection of Chinese Porcelain, printed at New York in 1904, containing 77 coloured plates, fetched £33 (mor. ex.); and on June 28th Messrs. Knight, Frank & Rutley, at a sale of the late Mr. Moberly Bell's effects, obtained £120 for Voltaire's works, printed at Kehl in 1785-9, and complete in 70 volumes. The reason of this unusually high price was that the work was on large paper, with all the portraits and plates by Moreau in colours. Beaumarchais established a printing-office at Kehl for the purpose of producing this edition, bought Baskerville's types, and expended from first to last upwards of three million francs upon it.

Sir Theodore Martin's library (see *Athenæum*, July 8th), extensive and good of its kind, was composed almost entirely of standard works of English literature, and, though the collection fetched £2,770, individual amounts were mostly small.

That the racy books of Pierce Egan and his school have not lost their interest is apparent from the results of the year's sales; in fact, it is evident that good copies are held in higher regard than ever. At a sale on the last day of June, Carey's 'Life in Paris,' containing 21 coloured plates by George Cruikshank, 1822, 8vo, fetched £26; first editions of the three 'Tours of Dr. Syntax,' 1812-20-21, 8vo, £37; Pierce Egan's 'Life in London,' 1821, and the 'Finish,' 1830, together 2 vols., 8vo, £30; and Westmacott's 'English Spy,' 2 vols., 1825-6, also £30. All these were fine copies, uncut and bound either in calf or morocco extra. At the same sale the first edition of 'La Divina Commedia' having the Commentary of Benvenuto da Imola, 1477, small folio, brought £66 (original vellum, two leaves repaired); and a little later a set of *The Sporting Magazine* from the beginning in 1792 to its conclusion in 1870, together 156 vols., with Sir Walter Gilbey's privately printed index to the engravings, £70 (hf. calf). The last 46 volumes were not uniformly bound, and several of the plates were missing. Sir Walter Gilbey's set sold for £378 in March, 1910; and at a miscellaneous sale at Messrs. Sotheby's in July, 1909, as much as £920 was obtained for what was described as the finest set ever offered.

The extensive and valuable collection of medical works formed by the late Dr. Frank Payne was sold *en bloc* for £2,300, in the comparatively quiet month of July. It consisted mainly of works in English, Latin, and German (printed in this country and abroad during the sixteenth and seventeenth centuries) by such celebrated prac-

titioners as Peter of Abano (the reputed magician who fell into the hands of the Inquisition and died the night before his execution, carried away, it was whispered, by the fiends his magic art had raised), Paracelsus, Monardes, Ulrich Hutten, and many others. The library of the late Col. Montagu, sold on the 18th, contained a copy of Lady Mary Coke's 'Letters and Journals,' privately printed in 4 vols., 1889-96, and this fetched £34 (as issued); Petrarch's 'Sonnetti, Canzoni, e Triomphi,' 1470, folio, £20 (old morocco, three leaves reprinted); and 'Trials for Adultery, or the History of Divorces,' with all the plates and portraits, 7 vols., 1780-81, 8vo, £30 (calf).

The last sales of the season comprised the library of the late Mr. Seton Veitch of Paisley, held on July 21st, and the miscellaneous sales of July 27th and August 1st, all conducted by Messrs. Sotheby. They are reported in *The Athenæum* of August 5th. Some good and unusual things sold at this time included Sir William Leighton's 'Tears or Lamentations of a Sorrowful Soule,' 1613, 8vo, which had not been seen in an auction room for nearly a century, £7 (old half boards, title soiled and a leaf torn); Robert Greene's 'Penelope's Webb,' 1601, 4to, £25 (unbound, title defective); and books, MSS., &c., relating to Oscar Wilde. Anything by Wilde, not consisting of late reprints, is in great demand.

The new season of 1911-12, opened by Messrs. Puttick & Simpson on October 5th, has so far been almost completely dominated by the Huth Sale, and the comparatively few books which have fetched substantial prices have been so recently referred to in *The Athenæum* that there is no need to mention them again. It may just be observed, however, that on October 19th, Vol. II. (only) of Lamb's 'Tales from Shakespeare,' 1807, 8vo, sold at Messrs. Hodgson's for £71, simply because it was in its original grey boards as issued. In May, 1903, the two volumes so bound, fetched £110 at Messrs. Sotheby's. Again, on November 17th, Messrs. Hodgson sold for the large sum of £226 Thackeray's 'Flora et Zephyr,' in its original wrappers, and this notwithstanding the fact that they and one of the lithographic illustrations were slightly torn. During the last twenty-five years only nine copies of this "Ballet Mythologique" have been publicly offered for sale, and of these two were mutilated and one incomplete. The nearest approach to this most recent example was that which realized £56 in May, 1892. That, too, was in its original cover, and one of the plates was damaged.

Taking the Book Sales of 1911 as a whole, one cannot say that they have proved very remarkable. If the Huth Sale is left out of the calculation, the average disclosed is about £2 15s.—higher, certainly, than that of the previous year, which stood at about £2 10s., but lower than that of 1909 (£3 10s.), and much lower than the average for 1907 (about £4 4s.), which is the highest on record. We may gather from this that of late an unusually large number of unimportant books have been thrown on the market, and that appears from other evidence to have been the case. The records of many years show plainly that books of an ordinary character—those in fact, which are not as yet mirrored in the glass of fashion—are cheaper than they were ten or a dozen years ago, but that the aristocrats of the book-shelf are much dearer, and are likely to become dearer still, for most of the available copies are rapidly finding their way into the great public libraries of the world.

J. HERBERT SLATER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Catholic Who's Who, 1912, 3/6 net.
Encyclopedia of Religion and Ethics: Vol. IV.
Confirmation—Drama, 28/ net.

Law.

Strahan (J. Andrew) and Oldham (Norman H.)
The Copyright Act, 1911, with Introduction
and Index, 2/6 net.

Fine Art and Archaeology.

Builder (The): a Journal for the Architect,
Engineer, and Decorative Artist, 4d.

The most important feature of the New Year's
Number of *The Builder* is an enthusiastic
article on the work of the young Italian sculptor
Angelo Zanelli, whose classic reliefs have been
selected to adorn Rome's monument to Victor
Emmanuel. There is also some interesting
matter on town planning, with one more addi-
tion to the myriad schemes for the beauti-
fying of London—this time not the City, but
the neglected Surrey side.

Coffey (George), New Grange (Brugh Na Boinne)
and other Incised Tumuli in Ireland, 6/ net.

The gist of this volume has already appeared
in Mr. Coffey's papers in the *Transactions* and
Proceedings of the Royal Irish Academy and
the *Journal* of the Royal Society of Antiquaries
of Ireland. His materials have been thoroughly
overhauled, and the revisions and additions have
resulted in the embodying of his researches in
this book. Mr. Coffey estimates the influence
of Crete and the Ægean in the extreme west
of Europe in early times. The book is well
equipped with illustrations and quotations from
authorities and old manuscripts.

Every Man his own Engraver: How to Commence
the Half-tone and Line Photographic Zinco
Process, by J. L. and a Mutual Friend, 1/

Marchant (William) & Co., A Reply to an Attack
made by one of Whistler's Biographers on a
Pupil of Whistler, Mr. Walter Greaves, and
his Works.

This brochure gives the outline of the contro-
versy which arose through certain published
remarks of Mr. Pennell, the biographer of
Whistler, upon the exhibition of the works of
Mr. Walter Greaves held in May, 1911. The
manifesto—for it is little else—makes an
elaborate effort at refuting Mr. Pennell's
remarks, and emphatically supports the authen-
ticity of Mr. Greaves's picture 'Passing under
Old Battersea Bridge.' The matter is intricate,
and it can hardly be said that this pamphlet
offers an entirely satisfactory solution of it.

Palestine Exploration Fund, Quarterly Statement,
January, 2/ net.

Raeburn (Sir Henry), Pictures, the One Hundredth
Exhibition at the French Gallery.

Ricci (Corrado), Baroque Architecture and
Sculpture in Italy, 25/ net.

A superb collection of photographs of Italian
baroque art, from its period of full flower to
the middle of the eighteenth century, when it
declined. M. Ricci contributes an erudite
introduction.

Talbot (F. A.), Moving Pictures: How They are
Made and Worked, 6/ net.

The cinematograph is so firmly established
in popular favour that it has assumed the pro-
portions of a science. It is more than a
development of photography; it exists as a
new and independent mechanism. The infor-
mation set forth is that of the usual textbook,
though its contents aim at reaching a wider
public than that of the experts. As yet
commercial exigencies and the demand for
diversion have made the cinematograph of
little utility, if not harmful, as an educative
force, and Mr. Talbot does good service in
insisting on its achievements and possibilities
in this field, and in the presentation of scientific
phenomena. The study is comprehensive, and
the illustrations are varied and entertaining.

Poetry and Drama.

Aristophanes, The Frogs, translated into Kindred
Metres by Alfred Davies Cope, 3/ net.

For notice see p. 52.

Byrne (James), Lords and Masters, 1/ net.

This play deals with the threadbare theme of
the selfish husband, the neglected wife, and the
tertium quid, slightly varied by the fact that
the wife chooses neither one nor the other,
but rejects both—the husband because he looks

upon her as his property, the friend because he
is constitutionally polygamous. Such a sub-
ject offers dramatic possibilities, but they are
poorly utilized, the author in particular missing
the opportunity offered by the collision of
the principal *dramatis personæ* in the closing
scene. The technique is faulty, and bears
evidence of immaturity; the plot is loosely
woven, at least one of the characters being
irrelevant to the action. Perhaps the best
feature of the play is its easy and unpreten-
tious dialogue.

Church (Hubert), Poems, 3/6 net.

Mr. Church is an introspective writer. His
fondness for abstruse thought often deflects
the poetic impetus into channels of nebulous
and obscure speculation. He can hardly be
described as a poet, but is rather a dis-
ciplined and powerful thinker who expresses
himself in metrical form.

Doce Sonetos, por F. de Arteaga y Pereira, 1/ net.

Fish (Philip Henry), Miniatures in Verse, 3/ net.

Mr. Fish, with perverid zeal, runs through
a whole gamut of emotional experience. It is
impossible to daunt him. He has fine im-
petuosity, but his lusciousness and flamboyance
of phrasing outrun all bounds. So far as
intrinsic meaning is concerned, he might, by
economizing, and so strengthening his thought,
have delivered his message in half the number
of pages. We frequently detect echoes of
Beddoes and Swinburne. The genre of the
latter, indeed, when transferred from his
masterful ends, is apt to degenerate into fire-
works and kaleidoscopic obscurity. But for
faults of taste, the poetic quality of this volume
would be considerable.

Hartley (L. Conrad), The Poet and the Poetic
Principle, 2/ net.

Mr. Hartley sets himself a portentous task:
that of elucidating the esoteric laws of beauty
which govern the poetic principle. His treatise
resolves itself into a vague metaphysic, saturated
in the atmosphere of poetic aspiration. If his
appreciation avoids being crystallized into
precise definitions, like those of Wordsworth
and Arnold, his argument can lay no claim to
pioneer work outside the area that we are
already cognizant of. Moreover, his insistence
on the essential need of vision in the poetic
properties holds him back from diversifying his
material and discussing other aspects and
promptings of the poetic afflatus. He reiterates
ad infinitum the accepted premises. Though
leaning to romantic colouring, he writes a free
and sound style.

Hazelhurst (John), Flashes from the Orient; or,
A Thousand and One Mornings with Poesy:
Book IV. Winter, 1/6 net.

Mr. Hazelhurst has so steeped himself in
the melodies of a bygone poetic fashion that
his writing has a quaintly archaic ring.
He reproduces those tender, meditative,
objective modes of feeling which we are wont
to associate with the eighteenth-century
quietists. Like them, he philosophizes in
idyllic and elegiac vein; like them, he falls into
the artifice of cataloguing the charms of nature.
He even imitates the classification of 'The
Seasons.' His muse is more pedestrian than
theirs, and his language is even more latinized;
but he shares something of their appeal.

Jephcott (Sydney), Penetration, 3/6 net.

The author is a strenuous Australian
singer of insurgent passions. He has real
capacity for visualizing scenes and incidents
of outdoor life. His output as yet, however,
is amateurish, and he has not attained to
harmony of expression and feeling.

Logan (John Daniel), Songs of the Makers of
Canada, and other Homeland Lyrics.

One is apt to pay homage to a preconceived
superstition concerning Colonial poetry: that
it is tarred with the Kipling brush, full of
strident and clamorous self-confidence. Mr.
Logan effectually falsifies this easy summary.
His verse bears marks of timidity and lack of
assurance; occasionally he gropes at his
meaning. He is often curiously stilted, but
he never brays out clarion notes at us. Poetic
quality is here in the bud, and holds promise of
ripening. The volume is introduced by a
straightforward essay on the development and
significance of Canadian poetry.

Mask, January, 4/ net.

The January number is less attenuated in
its contents than is sometimes the case. Some
picturesque quotations from Goethe, Heine,
Victor Hugo, Giorgio Vasari, Lafcadio Hearn,
and Oscar Wilde make it attractive reading.
M. Édouard Schuré contributes a charming

if precious article entitled 'The Theatre of the
Soul,' and Miss Dorothy Neville Lees writes
with sympathy and enthusiasm upon the
'Sacre Rappresentazioni' of Florence. Mr.
John Semar has a note on 'The New Censor,'
though, as he does not mention Mr. Redford's
retirement, it is somewhat out of date. Mr.
Arthur Symonds talks about 'Pantomimes and
the Poetic Drama' with all his old verve.

Moore (William), The Fags, and other Poems,
2/6 net.

Mr. Moore plays delicately with verse in a
languorous metaphysical atmosphere. His
poetry is tangled with conceits, and labours too
consciously at verbal architecture. He leaves
the impression that his inspiration is to trifle
with fanciful and fugitive blossoms of poetry.
He lacks grip and force, and avoids the broad
currents of human feeling.

Pennypacker (Isaac Rusling), Bridle Paths.

Longfellow, far more, unfortunately, than
Whitman, Lowell, and Emerson, bequeathed
his heritage to subsequent generations of
American poetasters. Mr. Pennypacker owes
him a considerable debt. His poems are long,
trailing descriptions interspersed with lyrical
effusions and prosaic disquisitions. His writing
is but loosely disciplined, for he constantly
lapses into rhymed prose, and at best he is
content to meander with somewhat lackadaisical satisfaction.

Rickards (Marcus S. E.), Reflected Radiance,
4/6 net.

Mr. Rickards has a fatal facility in writing
verse. His metrical handiwork is always
skilful, and he juggles with one verse-form after
another with consummate agility. His utterance
has precisely that air of dashing insouciance
that we are wont to associate with Tom Moore.
Like Moore, he runs loquaciously on, casually
poetizing about any subject that is congenial
to his alert mind. But the current of thought,
uninformed by any profound unity or earnest-
ness of feeling, ripples shallow and trans-
parent. Mr. Rickards is simply a poetic con-
versationalist of talent, flaccid at times, at
others brilliantly pointed.

Shakespeare, Comedies, 2/

The first volume of the new edition of Shake-
speare in the Oxford Standard Authors
Series. It is a pleasant book to handle, is
printed boldly, and contains an adequate
glossary. Swinburne's brilliant *tour de force*
on Shakespeare supplies the general introduc-
tion. Two other volumes, containing the
Histories and Poems and the Tragedies, are to
follow, with prefaces by Prof. Dowden. The
text is that of W. J. Craig, and the names of
the characters are printed in full. The lines
are numbered, an important matter for the
student.

Stead (William Force), Windflowers, a Book of
Lyrics, 2/6 net.

Mr. Stead battles with symbols; exploits
the capital letter; valiantly personifies;
spins his conceits; tinkers with the meta-
physical; turns his hand to word-painting,
and gravitates to the simple, pellucid lyric.
He is an "homme à tout faire" in the poetic
craft. But he cannot climb to the higher slopes.

Talbot-Crosbie (Bligh), A Western Wakening,
2/6 net.

Mr. Talbot-Crosbie is an adept weaver of
songs. He has an ear for metre, and can fashion
his melodies into a plausible simulacrum of
poetry. Like many Irish poets, he can create
an atmosphere; he is rich in imagery and
suggestion. But he is a virtuoso of that Celtic
school which, having exhausted its first
impulse, yet continues to rely upon it. Lacking
the initiative to create new and vital things,
he embroiders persistently on the old. His
verse, moreover, has a taint of self-indulgent
melancholy about it.

Untermeyer (Louis), First Love, a Lyric Sequence,
\$1 net.

A lyric sequence visualizing the emotions
engendered by first love. The thought has but
little continuity or development—no more
so than Meredith's sonnet sequences. The
author's work is endowed with many of the
qualities incident to poetic expression without
being poetry.

Williamson (Frank S.), Purple and Gold, 3/6 net.

Mr. Williamson more frequently brandishes
than plays his lyre. His careless impetuosity
and a metre as frequently careless spoil his
work. If he could inform the tenuity of his
thought with the "Sturm und Drang" of his
mode of expression, the disproportion between
the two would be less evident. Like certain
of Mr. Kipling's less creditable performances,
his rhetoric is apt to degenerate into noise. At
his best he has a ready and virile perception of
melody.

Music.

Folk-Song Society Journal, December, 1911, 10/6 annually.

A collection of 105 vernacular folk-songs from the Hebrides. The greater part of them are "luinnagan," or songs of occupation as they are called, but their *motifs* cover a wide field of human emotion. The music is given concurrently with the songs, and explanatory notes are appended where needed. The rescue of this traditional poetry from oblivion is a good feature of to-day. Many of the pieces are of great beauty. The translations are close and excellent. Several experts, among them Dr. George Henderson, supply valuable annotation. Music Student Series: No. 1. Singing in Schools, by Arthur Somervell; No. 2. In Purcell's Time, by Percy A. Scholes, 3d. each.

Philosophy.

Mercier (Charles), *A New Logic*, 10/ net.

An elaborate criticism and condemnation of the whole system of Aristotelian logic, introducing the author's own system. The syllogism is vigorously attacked. Even the regulation fallacies are seemingly themselves fallacious. A few of Dr. Mercier's criticisms can be met with little difficulty: all the 22 illustrations on pp. 284 and 295 of inference by "common implication," for example, which are stated to be "unattainable by any method of Traditional Logic," are, we think, equally good examples of enthymemes, and if so, the syllogism remains unscathed. But the book is not to be lightly dismissed. It is written in a crisp, humorous, provocative manner.

Royce (Josiah), William James, and other Essays on the Philosophy of Life, 6/6 net.

For notice see p. 37.

History and Biography.

Evans (A. W.), *Blaise de Monluc*, 2/6 net.

A vigorous translation of the 'Commentaries' of Messire Blaise de Monluc, Marshal of France, wherein are inscribed "all the combats, encounters, skirmishes, battles, sieges, assaults, scalado's, with other signal and remarkable Feats of War" of that Gascon gentleman. For the theory and practice of the sixteenth century no book is fuller of instruction, and few French memoirs surpass it in *naïveté*, charm, and force of style. Mr. Evans's rendering, if free, is aglow with colour. There is an excellent biography. In the Regent Library.

Historical Portraits, 1600-1700: the Lives by H. B. Butler and C. R. L. Fletcher, the Portraits chosen by Emery Walker, with an Introduction by C. F. Bell, 10/6 net.

Low (A. Maurice), *The American People, a Study in National Psychology: Vol. II. The Harvesting of a Nation*, 8/6 net.

Memoir of William Bennet Campion, Serjeant-at-Law, 3/6 net.

A slight but adequate sketch of the life of William Bennet Campion. Though he had seen fifty-nine Solicitors-General hold office in Ireland, and must have known much of the inner workings of the Irish Government, his career is primarily of legal interest, and a considerable part of the book consists of a summary of his more important cases.

Rappoport (Angelo S.), *The Love Affairs of the Vatican; or, The Favourites of the Popes*, 15/ net.

We deprecate the fashion of retailing "chroniques scandaleuses," even when an ardour for historical investigation is avowedly the motive. Patient and exhaustive research has gone to the making of this volume. To what end? Merely the revivifying of the profligacies of the mediæval and Renaissance clergy. Innumerable episodes relating to Papal love-intrigues are recounted. The author explains that he is solely "animated by the wish to draw attention to the discrepancy existing between the noble and sublime teaching of Christ and the practice of His disciples."

Sabatini (Rafael), *The Life of Cesare Borgia of France, Duke of Valentinois and Romagna, Prince of Andria and Venafri, Count of Dyois, Lord of Piombino, Camerino, and Urbino, Gonfalonier and Captain-General of Holy Church: a History and some Criticisms*, 16/ net.

The author, out of excessive zeal to clear the besmirched memory of Cesare Borgia, runs into an opposite bias, that cannot be substantiated. He passionately rejects the vilification of Guicciardini, Vasari, and subsequent historians as calumnies, and attempts to exculpate Cesare from much of the odium attached to him. The evidence he adduces is as much a tax upon our credulity as is some of the floating scandal that has gathered round the infamous son of Alexander VI. His conclusion that

the Duke of Gandio was not murdered by his brother, but by a revengeful person who remains incognito, is fantastic surmise. Nor are his contra-allegations concerning the assassination of Alfonso of Aragon, the second husband of Lucrezia Borgia, any more satisfactory. If vituperative chroniclers have made Cesare masquerade as a fabulous monster, no amount of assertion can sublimate him into heroic proportions. M. Sabatini does better service to Lucrezia, who, indeed, cannot be convicted of the abominations attributed to her by Victor Hugo and others.

Serjeantson (Rev. R. M.), *A History of the Church of St. Giles, Northampton*, 7/6 net. Shelley (Henry C.), *The British Museum: its History and Treasures, a View of the Origins of that Great Institution, Sketches of its Early Benefactors and Principal Officers, and a Survey of the Priceless Objects preserved within its Walls*, 12/6 net.

It is surprising that such a lacuna in the science of condensing multifarious and isolated information has not been filled before. The contents are mainly gleaned from official guide-books, reports issued by the Historical Manuscripts Commission, the Dictionary of National Biography, &c. The matter, scanty in some particulars, plentiful in others, has been well handled on the whole. The style is fluent, but lacks distinction.

Staunton (G. W.) and Stenton (F. M.), *The Family of Staunton, of Staunton, Nottinghamshire: an Essay*, 3/6 net.

The authors piece together their story from the Staunton records, laying under contribution some nine hundred and thirty of the thousand muniments and documents extant, between the middle of the twelfth century and the middle of the eighteenth. Their laborious research does not, however, lead to very interesting results.

Storer (Edward), *William Cowper*, 2/6 net.

A judicious selection, comprising the best and most characteristic of Cowper's letters. Mr. Storer, we think, might have included more poems. He makes his introduction a jumping-board from which to launch out against the Romantics, thus resuscitating an old controversy we had thought long dead. He tilts violently against the "mastodontal" conceptions of romantic art. He implies that its canons aim at an artificial titillation of the emotions, and waxed sardonic at the revolutionary fervours which have inspired many of its devotees. This detached irascibility is hardly relevant to the study of Cowper, who, as Mr. Storer surely knows, was one of the pioneers of the romantic treatment of nature. In the Regent Library.

Geography and Travel.

Gaunt (Mary), *Alone in West Africa*, 15/ net.

The author recounts her experiences of travel up the Gambia, through Sierra Leone, Liberia, the Guinea Coast, French West Africa, the Gold Coast, German West Africa, Ashanti, and so forth. She writes with much charm, and displays to great advantage her keen observation and common sense.

Hodson (Arnold W.), *Trekking the Great Thirst: Travel and Sport in the Kalahari Desert*, 12/6 net.

A well-written record of adventure by a member of the Bechuanaland Police. The book contains a good deal of interesting information on native life and customs, with some interesting sidelights on government in those remote regions, while the geography and the agricultural possibilities of the country are treated at some length. Moreover, the author is something of a naturalist as well as a hunter, and his big-game exploits are good reading, without displaying that love of indiscriminate slaughter which disfigures similar works. The volume is edited by A. E. Nellen, and has an introductory note by Sir Ralph Williams, and a foreword by F. C. Selous. There are 4 maps and 85 illustrations.

Natal Province: *Descriptive Guide and Official Handbook*, edited by A. H. Tatlow, 7/6 net.

A comprehensive and informative volume. It shows Imperial bias, but not to the dawning or exclusion of other material worthy of notice. Its style is simple and unpretentious. It might, with advantage, have dealt less meagrely with the native population. There are innumerable illustrations, several maps, and an efficient index.

Education.

Harvard University Catalogue, 1911-12. School World, 1911.

Philology.

Isidori Hispalensis Episcopi Etymologiarum sive Originum Libri XX., ed. by W. M. Lindsay, 2 vols., 9/ each.

Part of Scriptorum Classicorum Bibliotheca Oxoniensis. The fruits of research among ancient Latin documents. The preface and notes are in Latin, as usual in this series.

Matzke Memorial Volume, containing Two Unpublished Papers by John E. Matzke, and Contributions in his Memory by his Colleagues.

One of the Leland Stanford Junior University Publications.

Swift (F. Darwin), *A Plain Guide to Greek Accentuation*, Second Edition, Revised, 1/8 net.

Mr. Swift avows that he steers a middle course between the diffuse expert and the elementary student, but his hand sometimes wavers. However, the admirable compression of his lists and rules makes this second edition of practical value. He depends much on Prof. Chandler's 'Practical Introduction to Greek Accentuation,' and has arranged his headings and divisions with discrimination.

Wright (Joseph), *Comparative Grammar of the Greek Language*, 6/ net.

Prof. Wright is one of the most erudite philologists in the world, and since he has held the Chair of Comparative Philology at Oxford, he has enriched our knowledge upon a subject which is still largely unexplored. He deprecates any opinion that his book is an exhaustive treatise upon the phonology of Greek dialects. Nevertheless it is wonderfully compressed in view of the area traversed. It is modelled in classification and method on his 'Old English Grammar.' The references and bibliography are admirably complete, and the Professor is adequately equipped with examples.

School-Books.

Chaucer, *Stories from, Retold from the Canterbury Tales, with Introduction and Notes* by Margaret C. Macaulay, 1/6

A simple prose narrative intended for young people, in the form of a loose paraphrase of style and language.

Wallis (B. C.), *A Geography of the World*, 3/6

Science.

Agar (Madeline), *Garden Design in Theory and Practice*, 7/6 net.

This book makes pleasant reading for layman as well as expert. Miss Agar lives in Buckinghamshire, a county amenable to originality and inventiveness in horticultural design. In addition to personal suggestion, she attempts to give an historical résumé of designs in gardening, surveying and comparing various styles and fashions. She makes her suggestions, plans her material, and tells her story without digression, reiteration, or dogmatism. A number of simple, explanatory diagrams and designs form an attractive accompaniment to the book.

American Chemical Journal, January.

Boys (C. V.), *Soap-Bubbles: their Colours and the Forces which Mould Them*, 3/

Enlarged edition, in the Romance of Science Series.

British Astronomical Weather Almanac, 1912, edited by Miss Jenkins, 2d.

Elder (John R.), *The Royal Fishery Companies of the Seventeenth Century*, 5/ net.

The volume treats with scholarly power of the development of English commerce under the Stuarts, the resources of which received considerable impetus through the fishing industry and the fierce rivalry with the Dutch which it occasioned. The struggle was undecided until maritime supremacy was wrested from the Dutch and secured to English hands. Mr. Elder supplies a succinct account of the Royal Fisheries of England and Scotland, and shows how the gradual necessity for co-operation in this sphere was vital in the unification of the two countries. The book makes profuse use of contemporary sources, chronicles, and Parliamentary records, and is well annotated.

Herter (Christian A.), *Biological Aspects of Human Problems*, 6/6 net.

The original and the humdrum are blended in this book in a characteristically American manner. The object is to elucidate the material bases of conduct, not in order to arrive at a complete materialistic interpretation, but to examine the biological background of problems such as those connected with the fundamental instincts and their relation to human development. It is to be regretted that the author's death prevented the completion of this interesting work.

Maw (P. Trentham), *Complete Yield Tables for British Woodlands and the Finance of British Forestry*, 7/6 net.

Of distinct value as collecting evidence, compiling tables, suggesting comparisons, and conducting scientific investigation into the growth of timber and its financial results. The author thinks that societies engaged in afforestation have been lax in gathering statistical data on the subject. His mathematical surveys of timber measurement, "form factors," land rentals, yields, rotation, and the like are businesslike summaries.

Royal Scottish Arboricultural Society Transactions, January, 3/

Fiction.

Alexander (Miriam), *The House of Lisronan*, 6/

This novel is not particularly well written; its character-drawing is entirely superficial; and it shows that tendency to dwell on details of brutality which is supposed by the uneducated to mark strength in a writer, but which really marks weakness. Moreover, the dialogue is not of the period to which it is attributed. Assuredly no maiden of the seventeenth century ever remarked of an article of dress: "Me-thinks 'twill be quite nice"; and no lady of the same date ever told a gentleman that he was "too good." Nor does the invariable substitution of the French "Madame" for the English "Madam" accord with the practice of two hundred years ago. These defects it seems necessary to note in a novel which has gained "the 250-guinea prize"; though it must not be supposed that it is without merit. It possesses the unusual one of ruthlessness—the full degree of which is perceived only on the last page. Miss Alexander is not afraid to kill those "sympathetic" characters whom nearly every other writer like her in other respects would have preserved for worldly bliss. Several come to tragic ends early in the story; and at its close the hero himself falls a prey to his enemies—just as in real life he probably would have done. For this staunch adherence to reality the author deserves praise; it is, however, a pity that she did not know better than to discount her final effect by saying, at the first entrance of the heir of Lisronan, that he had "a fated look which nothing dispelled."

Cobb (Thomas), *A Giver in Secret*, 2/ net.

The gift of a sum of money from an unknown source coincides with the mysterious disappearance of some valuable jewellery, which casts suspicion in all directions, and enables Mr. Cobb to weave an interesting story.

Cripps (Arthur Shearly), *The Brooding Earth*, 1/ net.

The story of a man who "pegged mercy-claims" in Rhodesia, and finally shot himself. It is an independent, novel, keeping steadily out of the beaten track. Mr. Cripps is apt to drift into discursiveness, and handles his material clumsily. Moreover, he uses a literary colloquialism somewhat remote from reality. The book is bound in a stiff paper cover.

Gerard (Dorothea), *A Glorious Lie*, 6/

Bogdan Letinski, already secretly married, goes through the marriage ceremony with an infatuated girl in order to soothe her dying moments. Faithful to immemorial tradition, she recovers. Her brother, an exceedingly German officer, becomes suspicious, and seeks out the first wife with threats of vengeance on Letinski. It is she who tells the "glorious" lie, in which her husband acquiesces. Letinski—a hero in battle, but morally a craven—is convincing. If the reader will persevere past the amazing English on the first page, it is safe to say he will be thoroughly entertained.

Haggard (Lieut.-Col. Andrew C. P.), *Two Worlds: a Man's Career*, 6/

This story introduces us to life in Vancouver Island, the scene opening in Victoria. The heroine is an unbeliever, whose naturally generous and ardent temperament is said to have become warped by the perusal of atheistic literature. The hero is a young Englishman, himself an agnostic, but a seeker after the truth. The scene changes to Europe, where we meet with an eccentric peer devoted to Christian Science. The weird results credited to the supernatural are of so opportunist a character that we are led to hope for the continuance of "natural laws."

Hay (William), *Captain Quadring*, 6/

There were few grimmer things even in "the good old days" than an isolated Tasmanian convict quarry, miles from civilization, guarded by a handful of men. Mr. Hay's style has a certain ruggedness which lends force to his

portrayal of the mutual hate of two brothers with such a quarry as the scene during a great part of the action. The story is too long, and in places lacks cohesion; rigorous editing would have made a fine book of it.

Hope (Margaret), *Christina Holbrook*, 6/

A careful, immature novel by a writer who has a good deal of perception, but fumbles with her material. The characters are not well drawn, but show promise. The fact that the most vivid sketch in the book is that of a girl belonging to a social grade other than the author's suggests, perhaps, that what she most lacks is perspective.

Ironsides (John), *Forged in Strong Fires*, 6/

Here is a novel dealing with war from a point of view other than the soldier's. It opens and closes in the Transvaal, and between its beginning and its end the whole South African War occurs. As a story it is not remarkable; but as a picture of how the war passed over peaceably settled households it has considerable merit; and the irony of its narrative is the more impressive for appearing completely unconscious. Again and again in the twentieth century, as in bygone centuries, dwellers in the desolated land are described as hot partisans of their own race, whichever that might chance to be, but totally unable to assign any reason whatever for the conflict in which they found themselves desperately engaged. The novel that sets its readers reflecting on these things may be forgiven for its rather feeble supernaturalism and occasional tediousness.

Kaye (Michael) and Montefiore (Eade), *The Mousmé*, 1/ net.

The story of this musical comedy is too slight to stand cold print. Shorn of its chief attractions, the singing, dancing, and scenery, it has very little to offer. The illustrations (of the play itself), however, are excellent.

Kenny (Louise M. Stacpoole), *At the Court of Il Moro*, 6/

Any who read through the page containing the story of Gregory and his remarks *re* the Angles in the slave market at Rome will probably not notice many crudities and much stilted language, and for such persons much entertainment is provided. The time of the tale is the Renaissance, and the scene the Court of Milan, where the English hero meets and wins his love after much adventure.

Martin (Mrs. Charles), *The Guerdon of Faith*, 6/

A fashionable hostess is robbed of jewels and money. In terror of discovery, the thief, a drug-taker, confesses all to her daughter, who follows what she regards as an inevitable course of action, taking the guilt upon herself. Such a debatable question of conduct lends an interest to the story which it would otherwise not possess.

Merriman (Henry Seton), *The Last Hope*.

For notice see *Athen.*, Sept. 10, 1904, p. 344. In Nelson's well-known Sevenpenny edition.

Moberly (L. G.), *Christina*, 6/

This novel, which is written in a pleasant, easygoing style, devoid of distinction, possesses a plot which baffles concise description. The author, however, pursues the even tenor of her way undismayed, and arrives at the conventional (and improbable) happy ending quite untroubled.

Only an Actress, by Rita.

One of Stanley Paul's Clear Type Sixpenny Novels.

Ritchie (Mrs. David G.), *The Human Cry*.

A rising politician, a girl of tainted heredity, and a woman and her interests (which include religion, politics, and occultism) go to the making up of this novel. Unrest—not exclusively divine—is the motive force of the three central characters. The politician realizes that claptrap is the principal factor in his success, the girl feels that she is unfairly handicapped, and the woman's insincere efforts at "self-realization" only make her the dupe of an impostor. Though the material is distinctly depressing, the story is not so, being enlivened by many flashes of humour. The characters have verisimilitude, though the woman's criticisms of the Labour Party are so far from shallow in themselves as to be out of keeping with her superficial character, and we wonder at the placing of the politician's Parliamentary exploits between December and February. These, however, are trifles in what is really a readable story.

Stacpoole (H. de Vere), *The Order of Release*, 6/

We would warn readers from being deceived, as we were, by the crudities which mar the reality of the beginning of this story. The latter part is a great deal more what we

should expect from this author. It contains a duel of wits between a Lieutenant-General of Police under Louis XV. and an Austrian Baroness accredited to the Court of Versailles—the latter fighting on behalf of her lover, who is consigned to the Bastille for carrying out in action the tenets of Rousseau—one of the many personages of the time introduced.

Terry (J. E. Harold), *A Fool to Fame*, 6/

Although this has some claim to be called an historical novel, the author tells us plainly in his foreword that fiction takes the uppermost place. It deals, from a Royalist point of view, with the times of the Commonwealth and Restoration. There is an interesting Appendix which shows signs of a certain amount of research.

Trelawney (George), *In a Cottage Hospital*, 2/ net.

The preface asserts that "the medical details were mostly obtained from a very carefully written account which the unhappy young doctor had himself compiled whilst actually in the hospital where the tragedy of his life took place," and "the author has no hesitation in affirming that they are true in substance and in fact, and further asserts that similar conditions to those he describes obtain to-day in more than a few of the smaller hospitals of this country"; while the publisher hopes that this "epoch-making novel" "will do for the sick poor of England what 'The Jungle' did for the Chicago workers." In spite of the quotations, which should be authoritative, our opinion has been courteously asked, and is, we regret to say, not favourable. We think that the young doctor's troubles have not taught him a becoming humility, that the author is capable of exaggeration, and that the publisher's hopes will not be fulfilled.

Wynne (May), *The Red Fleur-de-Lys*, 6/

The story deals with '93 and is red with blood. It is set in Provence, and includes a stage Irishman, who, after a period of stupendous perils, is united to a heroine of transcendental charms. It begins amid alarms and excursions, and goes storming through to its goal in a shifting background of "acclatés." Curses and maledictions abound. If Miss Wynne had used more restraint, this would have been a good, straightforward story.

Zola (Emile), *For a Night; The Maid of the Dawber*; and *Complements*, \$1 net.

Zola, as a photographic artist, and as one who paints in his canvas with coarse, hard strokes yet with microscopic detail, is more amenable to translation than a more subtle psychologist. The translator claims that his is the first rendering of "Pour une Nuit d'Amour" into English. It is a harsh, raw study, and has been interpreted with an equally bold realism. Zola is rich in description, and here Mr. A. M. Lederer has accomplished his task with a more scrupulous nicety as to shades of meaning.

General Literature.

Bodleian Library Staff-Kalendar, 1912, with Supplement.

Bookfellow (The): the Australasian Review, No. 1, December, 6d.

Bradford (Ernest S.), *Commission Government in American Cities*, 5/6 net.

A study of a peculiar growth of municipal government by a small body of special commissioners, which originated in Texas in 1900, and has now been extended to 150 cities all over America. The board, consisting of no more than five members, and presided over by the mayor, practically absorbs the duties usually delegated to the councils and local governments. Election is by ballot, and the executive is subject to publicity, a referendum, and the replacement of its officials. Otherwise its operative powers are almost unlimited. Hitherto the utility of these boards has been amply demonstrated, especially in emergencies. They have stiffened and centralized effective municipal control. The book gives an historical résumé of the rise of these novel legislative bodies, outlines their functions, and champions their appointment. It dismisses somewhat airily the feasible objection of oligarchy and irresponsible tyranny to which the system is liable.

Ceylon, Administration Reports, 1910—11: Part IV. Education, Science and Art, Colombo Museum.

Clark (Lindley D.), *The Law of the Employment of Labor*, 7/ net.

A general survey of American labour law, intended both for the student of economics and of law. No detailed account of the items of legislation is given, or indeed attempted, the author choosing rather to set forth in the text what he takes to be the general principles of

the subject, and to illustrate his conclusions in the margin by reference to statutes and legal decisions. The purely descriptive tone of the book, and the absence of any comparison of American labour regulations with those of other countries, make it uninteresting to the general reader, but it is none the less valuable within its limits. There is an excellent index.

Cooper (Mahlon), *Fact and Fiction: Tales and Essays*, 5/ net.

Mr. Cooper is a literary dilettante, a circumambient philosopher of whimsical and errant predilections. Having but little to say, he says it at prodigious length and through a style clad in purple. His prose pleasantly reflects the idiosyncrasies of personality, and is only incidentally the medium for the expression of moral and æsthetic truths. We prefer Mr. Cooper when he pinks himself and pricks his own bubble. He delights to commit *felo-de-se* in a sly, intellectual way which is comic. As a humorist, he is a *raza avis*; otherwise he is somewhat commonplace.

Craufurd (Rev. Alexander H.), *The Religion and Ethics of Tolstoy*.

"In a certain sense we believe that Tolstoy was right, though not quite in the way that he understood matters." This sentence—which occurs at the bottom of p. 117—gives a fair idea of the character of the whole book. The attitude of complacent patronage towards Tolstoy of itself tends to misconception; and the attempt to interpret him is eked out with platitudes, trivial conjectures, and generalizations. Reference in detail to Tolstoy's works is not attempted.

Equatorial and North Africa: a Monthly Journal for all Peoples living or having Interests in the West, Centre, East, and North, No. 1, January, 4d.

London Stories, Part VII., 6d. net.

This enterprise, which is edited by "John O'London," is to be completed in sixteen parts. It is difficult to excite local patriotism in Londoners because so vast a city conveys such a medley of confused impressions. The old tales and associations are resuscitated, described, and explained. In a literary sense, the publication might tone down its matter into a more sober colouring.

Martin (Edgar Walford), *The Home and the Child*, 2/6.

A reaffirmation of the conservative position concerning domestic and religious influences. Mr. Martin deplors the spirit of unrest and dissatisfaction which is abroad, and seeks to bind the old ties closer. We doubt whether his sentimental appeals will command a thoughtful audience, on account of the familiarity of their nature and the unconvincing manner in which they are set forth.

Moran (C. G.), *The Alphabet of the National Insurance Act, 1911*, 1/ net.

Munshi (Rustamji Nasarvanji), *The History of the Kutb Minar (Delhi)*.

The booklet claims to be an authoritative and original contribution upon the archaeological history of what Elphinstone, in his 'History of India,' calls the "highest column in the world." Judging from its inscriptions and the testimony of Mohammedan historians, the author concludes that it was raised during the dynasty of Sultan Altamash in 629 A.H., and not by Sultan Kutb-ud-din in 1193, as is generally supposed. There are, however, no inscriptions to that effect. The author also discusses the name of the column and the motives that led to its erection. Bad printing and English somewhat depreciate the value of this inquiry.

Nationalist (The): a Non-Political Magazine for Wales, January, 1/

The opening article takes the bit in its teeth with some injudicious and highly controversial remarks. The unstinted praise meted out to Sir Robert Morant, the new chairman of the English Insurance Commission, will arouse opposition in many quarters. The attack on the "linguistic sloppiness" of the English language, with particular reference to certain dialects employed by well-known men of letters, does not seem to us either temperate or in good taste. Various specimens of Welsh poetry and music are given. The journal is under the impression that there is a general conspiracy among the English people to deny any merit to the Welsh literary genius, an unjustifiable assumption.

Pratt (Edwin A.), *A History of Inland Transport and Communication in England*, 6/ net.

Queensland, *Vital Statistics, 1910: Fifty-first Annual Report of the Government Statistician*.

Reader's Index: Personal Forces in Modern Literature, 1d.

The bi-monthly magazine of the Croydon Public Libraries.

Romilly (A. J.), *Thackeray Studies*, 2/6 net.

Three essays on 'Becky Sharp,' 'Thackeray's Criticism of Life,' and 'The Book of Snobs.' The two latter cover old ground, without reinterpreting old estimates or suggesting any modifications of the old critical fashions. The Becky Sharp study strikes us as being antiquated. Surely she is more than a scapegoat of melodrama, a target for Mr. Romilly's broadsides. When Thackeray degraded her and distorted her likeness, it was rather as the judge than the artist. Mr. Romilly, convinced of her creator's consistency, fails to remark this, and in doing so mars much of the subtlety of the characterization and the interest of the personality.

Stamp Year (The), 1912, 1/ net.

Turkey, British Chamber of Commerce of, Quarterly Trade Journal, December, 2/6

Viking Club Year-Book, 1910-11, 2/6

Willings' Press Guide, 1912, 1/

A thorough and useful guide to the varied activities of the newspaper world.

Women's Industrial News, January, 6d.

Pamphlets.

Coombes (Rev. H. E. H.), *The Church and Financial Reform: a Summary of the Report of the Archbishops' Committee on Church Finance and its Message to the Parochial Clergy*, 1d.

Hodge (Rev. E. Grose), "Play the Game": a Word to Young Men who have been Confirmed, 1d.

Missions of Help to the Colonies: Hints for Workers and Missioners, by the Rev. E. A. Stuart and the Rev. J. C. Fitzgerald, 1d.

FOREIGN.

Poetry and Drama.

Meyerfeld (Max), Robert Anstey: ein Akt.

History and Biography.

Calvin (Jean), *L'Excuse de Noble Seigneur Jaques de Bourgogne, Seigneur de palais et de Bredam*.

A reprint—now in its second edition—from the unique copy of the Geneva edition of 1548, with an introduction by M. Alfred Cartier, giving the history of Jaques de Bourgogne (a kinsman of Charles V., and much favoured by him), who embraced the reformed religion. 'L'Excuse' was addressed to the Emperor by Calvin in his name.

Revue Historique, Janvier-Février, 6fr.

Philology.

Becker (Franz), Bryan Waller Procter (Barry Cornwall), 4m. 50.

Diehl (E.), *Vergil, Aeneis II. mit Servius*, 2m. No. 80 of the Kleine Texte published by Marcus & Weber of Bonn. The Commentary of Servius is printed page by page with the text.

Gundermann (G.), *Hippocratis de aere aquis locis, mit der alten lateinischen Uebersetzung*, 1m. 20.

No. 77 of the Kleine Texte. The old Latin translation is given side by side with the Greek text.

Maas (Paulus), *Apollonius Dyscolus de Pronominibus*, 1m.

No. 82 of the Kleine Texte.

Fiction.

Tolstoi (Léon), *Le Père Serge, et autres Contes*, 1fr. 25 net.

In the Collection Nelson. See p. 38.

General Literature.

Hugo (Victor), *Œuvres complètes: Vol. 7, Ruy Blas; Les Burgraves; Vol. 8, Han d'Islande*, Edition Nelson, 1fr. 25 net each.

This new publication of the French classic began last October, and continues at the rate of two volumes a month. In all fifty-one volumes are to be issued. The print is clear and bold, and the binding is neat.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MR. JOHN MURRAY announces 'The Life of George Borrow,' compiled from unpublished official documents, his works, correspondence, &c., by Mr. Herbert Jenkins; 'Correspondence of Sarah Spencer, Lady Lyttelton, 1787-1870,' edited by her great-granddaughter, Mrs. Hugh Wyndham, with portraits; and the 'Life of James, First Duke of Ormonde, 1610-88,' 2 vols., by Lady Burghclere.

He is also publishing 'The Decline and Dissolution of the Moghul Empire,' a series of lectures by Mr. Sidney J. Owen; and 'The Autobiography of Thomas de Witt Talmage, D.D.,' well known both as a traveller and a preacher.

ERSKINE MAY'S 'Constitutional History of England since the Accession of George III.' has been a standard work for many years. Messrs. Longmans are publishing next week a new issue in three volumes, one of which, dealing with 1860 onwards, will be added by Mr. Francis Holland, who has edited the work.

AMONGST the articles in *Chambers's Journal* for February are the following: 'Dickens and Forster,' by Mr. S. M. Ellis, author of 'William Harrison Ainsworth and his Friends,' in which fresh light is thrown on Dickens's quarrel with Bentley at the start of his literary career; 'Something Rotten in the State of Denmark,' by Prof. Hugh Walker; 'A Wanderer's Notebook,' containing comments on industry and agriculture in Belgium, by Mr. A. Whyte, M.P.; 'Florence, Yesterday, To-day, and To-morrow,' by Miss May Baldwin; and 'The White Ant of Northern Australia,' by Mr. F. A. W. Gisborne.

MESSRS. SEELEY, SERVICE & Co. will shortly publish the account of an adventurous march across the Great Sahara. The author, Capt. A. H. W. Haywood, started from the West Coast of Africa, struck across the desert, and in six months reached Algiers safely.

MR. ROBERT SCOTT announces for immediate publication a new work by the Rev. Bernard M. Hancock, entitled 'The Prayer Book in the Parish,' with an Introduction by the Rev. Dr. I. Gregory Smith. The author suggests how Churchmen may revise and reset some of their twentieth-century pastoral work by going back more simply and faithfully to the principles and discipline of the 1662 Prayer Book. The work is intended for laymen as well as the clergy, without regard to any party in the Church.

The Right Rev. G. H. S. Walpole will issue immediately through the same publisher 'A Simple Guide to Holy Communion,' a work similar to his 'Communion and Offering,' but simpler in form and cheaper.

MR. WILLIAM LE QUEUX is in Khartoum, writing a new novel of Soudanese life, which Mr. Eveleigh Nash will publish in the autumn.

THE concluding portion of the late Dr. Joseph F. Payne's library, which Messrs. Sotheby will sell on the 30th and 31st inst., is more than usually interesting, from the fact that it includes an extensive collection of first and other editions of the writings of Milton. These extend to over 100 lots. The numerous editions of 'Paradise Lost' include two of the first, one with the third title-page, and the other with the seventh. There are also first editions of 'Paradise Regained,' and the 'Poems' of 1645. The Milton pamphlets are abundant, and in many cases rare.

'COWBOY SONGS,' edited by Mr. John A. Lomax, is an anthology collected from all over the cowboy lands of North America. We have here not verses about cowboy-life by some professional writer, but the actual songs sung by the "boys" round their camp fires, taken down from their own lips. Rough though the songs may be, the reader will recognize at once that they are expressions of real feelings; some of them have no little humour, while others have haunting refrains which remind one of old English and Scottish ballads. The book will be published by Mr. Fisher Unwin.

MR. HEINEMANN will publish next Thursday a new book by M. Octave Uzanne entitled 'The Modern Parisienne.' The Frenchwoman of to-day is considered in many respects a different type from that studied by Balzac. M. Uzanne analyzes and portrays many phases of womanhood in Paris, and at the same time reviews the position of woman in other modern cities.

AMONG Mr. Murray's forthcoming fiction are 'The Forest on the Hill,' another of the Dartmoor stories of Mr. Eden Phillpotts; 'The Visioning,' by Miss Susan Glaspell, a study of a group of well-to-do people whose conventional views are upset; and 'Roddles,' by Mr. B. Paul Newman, which deals with the training of two clever boys by a little tailor whom misfortune has made into a cynic.

MESSRS. MACMILLAN have in hand Vol. VII. of Mr. J. W. Fortescue's fine 'History of the British Army,' which carries on the story from the battle of Corunna in 1809.

The same publishers promise in fiction 'The Man whom the Trees Loved,' by Mr. Algernon Blackwood, illustrated by Mr. Graham Robertson; 'The Victories of Olivia, and other Stories,' by Miss Evelyn Sharp; and 'The Charwoman's Daughter,' by Mr. James Stephens.

INCLUDING 630 women, the total of matriculated students in Edinburgh University last year was 3,421, or 55 more than 1910.

THE half-yearly returns of the German students show an increase of 2,593, as compared with those of the summer session.

The total is 57,415, and of these 2,795 are women. The Universities most frequented by men are Berlin, Munich, Leipsic, and Bonn, and the favourite subjects are medicine, mathematics, philosophy, and history; while there is an increase in the number studying evangelical theology, which has been much neglected of late years. Even now there are only 2,856 entered for this subject, whereas in 1888 there were 4,400. Nearly a third of the women students are at Berlin, while Bonn and Göttingen come next in order of preference. The majority study philosophy and history, mathematics and natural science.

WE learn that the author of the interesting book on 'The Seymour Family' we noticed last week is a lady, Miss Audrey Locke.

THE yearly analysis of books for 1911 due to *The Publishers' Circular* shows that there were even more books published than in 1910, 10,914 and 10,804 being the figures. The largest increases are in the following classes: Philosophy and Religion, Science and Technology, History and Biography, and Poetry and Drama. New Fiction accounts for 1,238 volumes, and with 933 new editions, 40 translations, and 4 pamphlets, makes the total of 2,215; 1,159 books were published in September, 1,527 in October, and 1,203 in November.

WE have already commented on the significance of these figures. It is obvious that the supply far exceeds the demand. Even the expert finds it difficult under present conditions to select the notable things among such a crowd of competing volumes, but he at least recognizes a host of *réchauffés* which do not deserve to exist.

The ordinary man, puzzled and confused by so many "masterpieces," all belauded somewhere, all "the latest and best," tends increasingly, so far as our observation goes, to trust to chance for his reading, and sales—apart from established reputations which are sure of the public favour—are a more fallacious criterion of merit than they ever were.

The popular magazines slavishly insist on the "up-to-date," and compare in this respect very unfavourably with the predecessors they have thrust out of existence. There are, however, signs that the few organs which show any independence of view or real feeling for art have their meed of appreciation. We hope and believe that the "honourable minority" of which George Meredith spoke will yet hold its own against the purveyors of sentiment and sensation, the snippet, and the mass of inferior writing of all kinds which is commended as "topical."

There is at least an increased keenness about the records of sociology which ought to widen the public intelligence concerning matters of vital importance, and the scope of its sympathies.

SIR E. SHACKLETON has abridged and adapted for school use the story of his

expedition, under the title of 'Shackleton in the Antarctic.' It will be published by Mr. Heinemann next Thursday as the first volume of his new series of "Hero Readers" for schools.

IT is reported from Constantinople that the directors of the Opposition journals *Meslek* and *Yeniyol* have been sentenced to forty-five and twenty days' imprisonment respectively for the publication of statements of a nature to disturb the public mind. If this is not the common understatement of the East, they seem only to be following the lead of the average Western journalist, who lives by alarming his readers and fostering unrest.

MRS. STOPES contributes to this week's *Notes and Queries* some interesting notes of unpublished matter concerning the vicissitudes of seventeenth-century books. Wither's 'Hymns and Spiritual Songs' were popular, and a royal patent was secured to bind them up with the Psalms, 400l. worth of copies being taken. The Company of Stationers refused to do this, and in 1634 the Privy Council supported them.

In the same year Dr. Speed pleaded for the retention of his patent to bind up his 'Genealogies' with the Bible, and was allowed his privilege for seven years.

THE death in his 78th year is announced from Breslau of the well-known writer Felix Dahn, Professor of Jurisprudence at the University of that town. Though he wrote a number of historical and legal works, he was best known by his historical romances, which at one time were widely read, but have been robbed of much of their popularity by the development of the modern novel. His best work in fiction was 'Ein Kampf um Rom,' in which he made skilful use of his historical studies. Some of his shorter stories, especially 'Felicitas,' possess charm; and his fine play 'König Roderich' deserves to be more widely read. Among his historical works the most important is 'Urgeschichte der germanischen und romanischen Völker.'

'WE AND OUR CHILDREN' is the title of Dr. Woods Hutchinson's latest volume, which will be published next Thursday by Messrs. Cassell. It has been written not with the avowed object of laying down any definite system, but rather to give practical advice to all who desire answers to vital questions concerning child-life to-day. In method it resembles the author's book on 'Health and Common Sense.'

NEXT FRIDAY Mr. Edward Lovett will give a lecture to the Viking Club on 'The Origin of Commerce and Currency,' beginning with the Stone Age, and discussing the standards of barter in many parts of the world.

NEXT WEEK we shall devote special attention to School-Books and the Literature of Education, noticing various meetings and conferences.

SCIENCE

OUR LIBRARY TABLE.

The Chemistry of the Radio-Elements, by Frederick Soddy (Longmans), is one of Prof. Findlay's series of "Monographs on Inorganic and Physical Chemistry." By omitting as far as possible all description of processes and apparatus, Mr. Soddy has contrived to include within the space of a hundred pages all that is known with certainty in regard to radium and its congeners, which he asserts to be thirty in number. The book is well and clearly written, and its contents can be understood by the lay reader. What will most strike him, perhaps, is the number of curious anomalies which these thirty new elements present. Uranium, for instance, which is assumed rather than proved to be their parent, probably gives birth directly to actinium, and, at one or more removes, to the newly discovered ionium, which is ascertained to be the immediate source of radium. Yet, unlike the other highly radio-active substances, uranium gives out no emanation that has yet been discovered, and its connexion with thorium remains a mystery. Mr. Soddy here suggests—so far as one recollects, for the first time—as an explanation of this, that "uranium is not a single element, but a mixture of two, chemically non-separable, differing in atomic weight by four units, and both expelling Alpha rays." The ionium which it produces—after changes only one of which, i.e., that into uranium X, has yet been traced—chemically resembles thorium, the chief difference between them being in their respective atomic weights. Hence Mr. Soddy suggests that "thorium and ionium form a pair of non-separable elements," which would certainly remove some difficulties.

Mr. Soddy rejects the theory that all matter is radio-active, which, he says, rests on no foundation; but his statement—perhaps a little too dogmatic—that "all common rocks and minerals contain minute amounts of radium" explains how the misconception, if such it be, has been brought about. He also admits the emission of Beta rays by potassium and rubidium, and says that "it is not possible to doubt" the existence here of "two new specific types of Beta-radio-activity." Yet he refuses to believe that the atoms of potassium and rubidium are really disintegrating until their disintegration products have been obtained, and in this he is doubtless judicious, though hardly logical. For the students to whom, as we gather from the prospectus of the Series, it is primarily addressed, no better book can be recommended.

THE PREFACE to the handsome book entitled *University of Saint Andrews, Five Hundredth Anniversary: Memorial Volume of Scientific Papers contributed by Members of the University*, edited by William C. McIntosh, John E. A. Steggall, and James C. Irvine (The University), tells us that it is published in order that the distinguished guests of the University should receive an appropriate remembrance of their visit, and also in order to afford a record of the kind and quality of the scientific research now pursued by her children. Truth to say, the latter seems to be a little dry, and subjects such as 'Concrete Representations of Non-Euclidean Geometry,' 'The Algebraic Solution of Indeterminate Cubic and Quartic Equations,' and 'The

Preparation of Partially Methylated Sugars and Polyhydric Alcohols' hardly lend themselves to summary treatment. One turns with pleasure from these to Prof. McIntosh's 'Brief History of the Chair of Natural History at St. Andrews,' which seems to have developed, oddly enough, from the Professorship of Civil History established by the Act of Union in 1747 on the ruins of a former Chair of Humanity. For the twenty years before the memorable year 1793, the fees reaped hardly covered, Prof. McIntosh tells us, the cost of the paper, pens, and ink used by the occupant of the chair in preparing his lectures; but they made an advance about 1827, when Dr. Chalmers insisted that a knowledge of natural history, including botany, was indispensable to students of divinity. A more congruous line of development was taken when it was perceived that St. Andrews, owing to the nature of its position, was an excellent place for studying marine biology, and the Edinburgh Fisheries Exhibition in 1882-3 fortunately supplied some of the funds required for establishing a station there. Since then its progress has been rapid, and it now boasts a Marine Laboratory and other advantages, besides Research Scholarships. If we compare this with the poverty-stricken nature of the University's resources at the beginning of last century—satirized, by the way, in Sir Walter Scott's 'Doom of Devorgoil'—we see the wisdom of allowing such institutions to develop along their natural lines instead of forcing them all into some State-modelled frame. A similar latitude has, one believes, produced a similarly happy result at Marseilles.

Other papers agreeable to read in the present volume are Prof. D'Arcy Thompson's 'Magnalia Naturæ,' which formed his Presidential Address to the Zoological Section of the British Association in August last, and one by Prof. Marshall on the 'Toxicity of Local Anæsthetics,' which, although highly technical, may be regarded as of general interest.

RESEARCH NOTES.

PROF. RUTHERFORD lectured last month to the Röntgen Society on 'The Radio-activity of Thorium,' the commonest, and in some respects the most interesting, of all the highly radio-active substances. It is largely used in the manufacture of incandescent gas mantles, and can be obtained in practically unlimited quantities from the monazite sand which occurs in most parts of the earth's surface, especially in Brazil and North Carolina. Prof. Rutherford acknowledged in his lecture that our knowledge of the radio-activity of thorium was largely due to the work of Prof. Otto Hahn, who helped Sir William Ramsay at University College, London, in 1903, when the last-named scholar was examining a large quantity of thorianite from Ceylon. Prof. Hahn discovered, as has been several times mentioned in these Notes, that the radio-activity of thorium is due to a substance which he called radio-thorium, which in its turn presupposed an intermediate substance called mesothorium. This last, which is further separable into mesothorium 1 and mesothorium 2—the difference between which is negligible in practice—has the distinction of possessing a very long period of change, five and a half years elapsing before its activity sinks to half-value.

Meso-thorium is nearly as radio-active as radium, while it can be obtained in a much higher state of concentration. One day after separation it shows, according to Prof. Rutherford, an emission of Beta and

Gamma rays at least a hundred times greater than pure radium bromide one month old; while the Alpha ray activity of radio-thorium ought to be about three hundred times greater than that of radium in equilibrium. As it can probably be produced at a much cheaper rate, we ought to have here the easily obtained substitute for radium so long sought.

It was this mesothorium with which Prof. Rutherford's lecture was mainly concerned. The lecture is fully reported in *The Archives of the Röntgen Ray* for this month, which announces in an editorial note that Dr. Bottinger has placed a quantity of mesothorium at the disposal of the Berlin Academy of Sciences, to be lent to medical men under certain conditions for experimental purposes. In view of the increasing attention paid to the use of radium in cancer research this is important. From the physicist's point of view, the relation of thorium to uranium, the supposed common parent of all these substances, remains a mystery.

M. E. Bloch, Professor at the Lycée St. Louis, lately lectured at the Sorbonne on the electronic theory of metals, the lecture being the last of a series organized by the Société Française de Physique on 'The Modern Ideas of the Constitution of Matter.' He said that we must imagine the electrons in a conductor as free, so that the positive particles could displace themselves in one direction, and the negative in the opposite one. In a dielectric or non-conductor, on the other hand, they could also be displaced; but then a force like that of elasticity appeared to come into play, which compelled them to return to their position of equilibrium. The united movement of the electrons gives rise to Maxwell's "displacement current," and the substance in which this occurs is said to be electrically polarized.

The lecture is reported at length in *La Nature* for the 30th of last month, and marks a decided advance in our conception of the constitution of matter. The idea of the electrons forming a gas bears much resemblance to a theory of Sir William Ramsay on the subject, to which we may return later.

Sir William Crookes has a paper in the current number of the *Proceedings* of the Royal Society on the spectrum of boron, which gives us for the first time much information on some unsuspected qualities of this element. Boron, which with aluminium was said by Mendeleëff to form a kind of bridge between the metals and the non-metals, has hitherto been virtually unknown in the metallic state, Moissan having been able to produce it only in the shape of an amorphous brown powder. Dr. Weintraub, of the West Lynn Research Laboratory of the General Electric Company of America, has, however, succeeded in preparing it from chloride of boron containing a large excess of hydrogen, by the use of alternating-current arcs with water-cooled electrodes. He has placed several specimens of the fused metal thus obtained at the disposal of Sir William Crookes, who finds that it presents some extraordinary features, such as a hardness sufficient to scratch corundum, and an electric conductivity which rises enormously with a slight increase in temperature. Its spectrum exhibits three new lines with a wave-length of 3451.50, 2497.83, and 2496.89 respectively, but Sir William was unable to verify the existence of fourteen other lines previously announced by Profs. Eder and Valenta, or five others claimed for it by Profs. Exner and Haschek. In his spectroscopic examination he was obliged to use clips of pure gold

for holding the metal, because, as he says, gold gives no lines near those of copper or aluminium, and all its own lines are well mapped and ascertained. The existence of a metal which can scratch the ruby, and of which the electric conductivity increases instead of falling when heated, seems likely to be of practical use, and the construction of fire alarms and pyrometers is only one of the purposes to which it might be adapted.

An article by M. L. Lutz, Professor at the Ecole supérieure de Pharmacie de Paris, produced for the International Conference on Genetics recently held in Paris, gives in readable form some much-needed light on current problems of biology. In it M. Lutz acknowledges the services of our countryman Prof. Bateson, whose definition of genetics as "the physiology of descent" he quotes with approval. He also shows clearly the gradual transformation of the science since the days of Darwin, who thought that the essential principle of evolution was natural selection, whereby all those competing forms which did not possess the maximum power of resistance were gradually eliminated. M. Lutz declares that beside these gradual changes there also take place others which occur suddenly and without warning, and form the "abrupt mutations" of De Vries and others. These mutations had been in some sort reduced to a law by Mendel in 1865, the neglect of whose theories until their discovery and translation by De Vries and Tschermak in 1900 forms one of the romantic incidents constantly occurring in science.

M. Lutz, however, also reminds us that M. Baringham has argued that these mutations have in many cases followed upon mutilations or other physical accidents summed up in the word "traumatism." His experiments on plants and animals lead the last-named scholar to conclude that the characteristics of the parents are not so much transmitted as juxtaposed on the descendants, which he calls "heredity in mosaic," and this is peculiarly noticeable in the case of grafts, where some branches present the characteristics of one, and others that of the other parent. The true explanation of this phenomenon is still disputed, but there can be little doubt that it decides in the affirmative the question so long discussed by biologists as to whether acquired characteristics can or cannot be inherited. M. Lutz's article, which goes into many other questions besides those here summarized, appeared in the *Revue Scientifique* of the 6th inst.

In a recent number of the *Compte Rendu* of the Académie des Sciences M. André Lancien draws attention to the medicinal use of the colloidal form of rhodium when prepared by the electrical process. After a long series of experiments upon fish, frogs, rabbits, and dogs, he is able to pronounce that it is a perfectly safe remedial agent, and is not poisonous even when used in large doses. He has employed it at the Paris hospital of La Pitié for intra-venous injections in cases of acute pneumonia, typhoid fever, enteritis, and two bad cases of appendicitis, and finds that in every case it reduces the bodily temperature immediately, without producing any effect on the liver or kidneys. If these results can be reproduced by other practitioners, it would seem that medicine has gained another weapon which should supplement or supplant the always dangerous use of the depressants now employed.

Prof. Spalteholz of Leipzig also announces a method of rendering anatomical preparations transparent without any lesion of their surfaces or alteration of the structure of the

tissues. This he obtains by soaking them in one of two liquids, one of these being the methylic ether of salicylic acid, and the other a benzoate of benzyl. The rationale of the method lies in the fact that a part of the light which strikes an object penetrates below the surface, while the remainder is reflected. The part which penetrates may be absorbed, the object then becoming opaque, or may pass through it, rendering it transparent—both opaque and transparent being relative terms. But the quantity of light reflected depends on the surface of the object and the nature of the media traversed by the light, which in its turn depends on the index of refraction of these last, the maximum of transparency being reached when the indices of the different media are equal. Prof. Spalteholz's discovery consists in the production of a liquid which has an index of refraction of the greatest mean value, and this he considers he has obtained in those above mentioned. By their aid, either separately or combined, he claims that he is able to impart to the tissues of any organ a far greater degree of transparency than by radioscopy, and that those parts whose index of refraction differs from the mean value stand out distinctly, which they do not under the Röntgen rays. He has written a treatise on the subject, which is clearly summarized by Dr. Alfred Gradenwitz in the current number of the *Revue Générale des Sciences*.

Dr. Leonard Hill and Dr. Martin Flack examine 'The Physiological Influence of Ozone' in the current *Proceedings* of the Royal Society. They find that its chief action is on the olfactory nerves, and on those of the respiratory tract and skin, although they think it may act somewhat like a blister in bringing an increase of blood and tissue lymph to a particular part. They further say that it is a powerful deodorizer which masks rather than destroys smells, and, in a concentration as low as one in a million, causes annoying irritation to the respiratory tract, which becomes dangerous if further increased. It reduces the respiratory metabolism, and, to judge from some experiments on rats, the temperature also. The experiments from which these conclusions were drawn were made with a grant from the Hospital Research Fund, and may correct some popular errors. F. L.

SOCIETIES.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 9.—6 Members, 47 Associate Members, and 1 Associate were elected; whilst 29 Associate Members were transferred to the class of Members.

MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—'Portraits,' Lecture I, Sir W. B. Richmond.
 — Bibliographical, 5.—Annual Meeting, Presidential Address.
 — London Institution, 5.—Alchemy, Mr. M. P. Muir.
 — Surveyors' Institution, 7.—'Mortgages,' Mr. E. H. Blake (Junior Meeting).
Tues. Royal Institution, 3.—'The Study of Genetics,' Lecture I, Prof. W. Bateson.
 — Royal Academy, 4.—'Portraits,' Lecture II, Sir W. B. Richmond.
 — Statistical, 5.—'The Recruiting of the Employing Classes from the Ranks of the Operatives in the Cotton Industry,' Prof. S. J. Chapman and Mr. F. J. Marquis.
 — Institution of Civil Engineers, 8.—Discussion on 'Reinforced-Concrete, Wharves and Warehouses at Lower Footing, Funchal.' 'The Direct Experimental Determination of the Stresses in the Steel and in the Concrete of Reinforced-Concrete Columns'; and 'Composite Columns of Concrete and Steel.'
Wed. Royal Society of Literature, 5.15.—'Dramatic Construction: The Need of a New Technique,' Prof. W. L. Courtney.
 — Meteorological, 7.45.—'Some Meteorological Observations,' Dr. H. N. Dickson. (Presidential Address).
 — Entomological, 8.—Annual Meeting.
 — Folk-lore, 8.—'The Folk-lore of the British Gypsies,' Mr. T. W. Thompson.
 — Microscopical, 8.—'Certain Blood Parasites,' the President.
 — Society of Arts, 8.—'Illuminated MSS.,' Mr. C. Davenport.
Thurs. Royal Institution, 3.—'The New Astronomy,' Lecture I, Prof. A. W. Bickerton.
 — Royal Academy, 4.—'Realism,' Sir W. B. Richmond.
 — Royal, 4.30.—'The Physiological Effects of Low Atmospheric Pressure, as observed on Pike's Peak, Colorado' (Preliminary Communication), Dr. J. B. Haldane, Mr. C. G. Douglas, Prof. J. Henderson, and Prof. E. O. Schneider; 'The Effect of Altitude on the Dissociation Curve of the Blood,' Mr. J. Barcroft; 'Note on *Aerobacter soligenus*, Lister,' Mr. R. Kirkpatrick; and other Papers.

- Thurs.** Society of Arts, 4.30.—'The Old District Records of Bengal,' Rev. W. R. Firminger.
 — Historical, 5.—'The Records of the Royal African Company,' Mr. H. Jenkinson.
 — London Institution, 6.—'Literary Blunders,' Dr. A. E. Palmer.
 — Institution of Electrical Engineers, 8.—Discussion on 'Residence Tariffs.'
 — Linnean, 8.—'Some Features of the Marine Flora of St. Andrews,' Dr. A. A. Lawson.
 — Chemical, 8.30.—'Boiling-Points of Mercury, Cadmium, Zinc, Potassium, and Sodium,' Messrs. O. T. Heycock and F. E. E. Lamplough; 'Formation and Reactions of Imino-Compounds,' Part XVII, The Alkylation of Imino-Compounds, Mr. J. F. Thorpe; '1:3-Diketohydrindene,' Messrs. W. H. Perkin, W. M. Roberts, and R. Robinson; and other Papers.
Fri. Society of Antiquaries, 5.30.
 — Institution of Civil Engineers, 8.—'The Turbo-Blower and Turbo-Compressor,' Mr. G. Ingram. (Students' Meeting).
 — Institution of Mechanical Engineers, 8.—'The Evolution and Present Development of the Turbine-Pump,' Messrs. E. Hopkinson and A. E. L. Chorlton.
Sav. Royal Institution, 9.—'Heat Problems,' Prof. Sir J. Dewar.
 — Royal Institution, 3.—'The Banyoro: a Pastoral People of Uganda,' Lecture I, Rev. J. Roscoe.

Science Gossip.

MESSRS. LONGMANS announce a revised and enlarged edition in five volumes of Sir Edward Thorpe's well-known 'Dictionary of Applied Chemistry.' The first volume will be ready in a few days, and the second early in the summer.

M. EIFFEL has just published a complement to the first edition of his book on the resistance of air and aviation, a study to which for ten years he has devoted himself. With its small models of different types of aeroplane, and its artificial winds of high velocity, his aerodynamic laboratory is rendering important practical service to aviation, reducing to a minimum the experience so dearly gained on full-sized machines.

TOWARDS the end of the month a Museum of Municipal Hygiene is to be opened in Paris. Its twenty-eight halls and galleries will be devoted to the exhibition of collections relating to urban and dwelling-house hygiene, contagious disease, food adulteration, hygiene of the transport service, alcoholism, tuberculosis, and allied subjects. Evening meetings and lectures will be arranged. The museum will be open free to the public.

A NEW method of vaccination has been introduced by Dr. de Libessart into the French army. Noticing that hardly 20 per cent of the vaccinations were effective—a fact which he ascribed to the disinfectants applied to the skin before puncture—he hit upon the idea of causing a slight burn instead of a prick. The arm is first washed in water that has been boiled, then wiped with a sterilized rag, and an electric cautery applied on the traditional three points. On the slight blisters thus caused the vaccine lymph is applied with a small spatula, which is changed for each patient, and the skin is exposed to the air for five minutes. By this process the number of "takes" is rather more than doubled, while the pain is said to be even less than when the lancet is employed.

PLATO's story about the submerged continent of Atlantis has again cropped up, this time with some scientific evidence in its support. M. Louis Germain, in a recent communication to the French Academy of Sciences, draws attention to the existence in Quaternary strata in Morocco of many fossil molluscs, including the *Helix Graveli Germaini*, of the same species as are still extant in the Azores, the Canaries, Madeira, and the islands of the Cape Verde archipelago. From this and other evidence of the same nature he deduces the sinking under the sea of a continent once extending from these islands to Morocco, and gives reasons for thinking that the submersion took place in late Pliocene times. It may be so; but from the Pliocene Age to that of Plato is a long time, and by whom was the tradition handed down?

THE death was announced at Windy-dene, Sussex, last Sunday, of Dr. Sophia Jex-Blake, leader of the movement at Edinburgh University, forty years ago, for the medical education of women. The youngest daughter of Thomas Jex-Blake, Proctor of Doctors' Commons, she took her M.D. at the University of Berne in 1877; was mathematical tutor at Queen's College, London, 1858-61; and studied medicine under Dr. Lucy Sewall in Boston, U.S., in 1866. She matriculated in 1869 in the Medical Faculty of the University of Edinburgh, but not being allowed to complete her studies and take her degree, she brought an action against the University in 1872. She left Edinburgh in 1874, and founded the London School of Medicine for Women; she also founded in 1886 the Edinburgh School of Medicine for Women, which in 1894 was recognized by the University for graduation, so that her old battle was won at last. She has written on 'American Schools and Colleges,' and 'Care of Infants.' Two essays—'Medicine as a Profession for Women,' and 'Medical Education of Women'—were published in 1872 in a volume entitled 'Medical Women.'

It is amusing for those who are behind the scenes in astronomical matters to note the solemn manner in which writers like Mr. G. F. Chambers (*Journal of the British Astronomical Association*, vol. xxii. No. 2) refer to the discrepancies as to the duration of totality of the solar eclipse of April 17th next, given in the different national ephemerides. The simple fact of the matter is that different values of the moon's diameter are adopted in the several publications to which Mr. Chambers refers, and hence, necessarily, different values of the duration of totality result in the calculations. 'The Nautical Almanac' uses the smallest diameter, and therefore gives the shortest duration of totality. But recent experience seems to show that this diameter is not too small, and it is quite possible that the duration of totality on the central line may be even less than the 0.6 given in our national ephemeris.

DURING the year 1911 fifty-eight small planets were discovered, but eight of these were found on examination to be identical with bodies previously observed, so that on balance there are fifty asteroids to be added to the family that circulate round the sun between Mars and Jupiter. Of these more than thirty were discovered at Heidelberg, the next largest contribution coming from the Transvaal Observatory at Johannesburg, of which Mr. Innes, formerly of the Cape of Good Hope Observatory, is Director.

MEMBERS of the staff of the Paris Observatory have lately determined the difference of longitude between that place and Bizerta in Tunis by the help of wireless telegraphy. This is not the first time that astronomers have availed themselves of the Hertzian waves for such a purpose, but the distance of 800 miles makes the achievement remarkable. Signals sent from the Eiffel Tower at regular intervals were heard in telephone receivers and timed, at Tunis and at the Paris Observatory; and similarly signals sent from the wireless installation at Bizerta were heard at both places. By this means the clocks at the two stations where observations were being made were compared. A telegraphic longitude determination always gives as a by-product a value for the speed of the electric current, and the account of this work in the *Comptes Rendus* states that the time of transmission of the Hertzian wave between Paris and Bizerta was in the mean 0.007, which gives a value of the velocity, as was to be expected, of the same order as that of light.

FINE ARTS

OUR LIBRARY TABLE.

IN handling a subject so vast as *Wood Sculpture* (Methuen) Mr. Alfred Maskell displays such wide knowledge and such sound taste that we are bound to welcome a more or less comprehensive work upon an art comparatively neglected by English writers. To be readable is, he declares, rather his aim than to be erudite, and readable the book certainly is. Upwards of 400 pages of detail, however, baffle the average reader, just as the Flemish carved altarpieces, crowded with figures, are apt to puzzle and fatigue the beholder in spite of the brilliant execution of each passage. Indeed, the very emphasis of parts in these carvings, their lavish undercutting and bold relief, only make their extent and copiousness more terrifying; and by the analogous use of a style over-rich in disjunctives—"buts" and "yets"—Mr. Maskell makes it additionally difficult to follow the main groupings of the works he passes under survey.

To keep such grouping clear is in any case difficult enough, because the distribution of the subject-matter into chapters is not so much systematic as opportunist—now being made according to date, now by nationality, now by material or subject-matter or destination. The scope of the work, too, is a little arbitrary, as its author concedes: "It may be asked," he says, "why such and such a figure has been included, and why such another one has been passed over. The only answer is that a choice had to be made." Yet, after all, it would seem reasonable that this choice should be consistent, and that a school should either be taken or left *en bloc*. If Mediaeval, Romanesque, and, above all, Gothic work, be the author's main subject, it would have simplified his task if he had cut out Renaissance work more completely. Similarly, in a book which ignores Oriental and barbaric woodcarving, we are not sure of the utility of including that of ancient Egypt, unless more be made of the connexion between it and the earlier, more primitive sculpture of Gothic and Renaissance schools alike than is made by Mr. Maskell.

The illustrations are on the whole excellent, and the relation between plates and letter-press is helpfully indicated.

ONE of the most attractive features of *The Memorial Edition of Meredith's Works* was its well-chosen illustrations, and we have from time to time made this feature the subject of appreciative comment in our columns. The whole series is now offered by Messrs. Constable & Co. in a portfolio uniform in size and appearance with the volumes of the "Memorial Edition."

THE PAINTINGS AND DRAWINGS OF MR. ROGER FRY.

THERE are two forms of error to which the modern writer on art is specially prone. The first is to reduce criticism to a solemn and interminable discussion of minor points of posthumous attribution; the second consists in the assumption that the traditions and principles of the centuries immediately behind us are now too worn out and effete to be of any practical interest to the artist, who must perforce begin again *de novo* with a primitive, if not a barbaric, art. The pro-

fessional critic, torn between the rival attractions of these two schools, has been enormously impressed by the demonstration that a mind of acrobatic agility could combine the two. Admired of all beholders, Mr. Fry has pranced along, a foot on either steed, as though it were the simplest thing in the world, followed by plunging and gasping imitators who would fain do the same. Again and again have kind-hearted onlookers so-sanded the arena, standing ready to soften inevitable falls. The result has been not so much to reduce the dangers of the course as to encumber it with padding which makes progress impossible.

Admirers of the critic in his "pre-Post-Impressionist" days will flock to his exhibition for light on Mr. Fry's state of mind. The irresponsible journalist may blindly believe in the latest developments of advanced painters, the President of the Royal Academy may devoutly disbelieve, and both leave us cold—"Who wonders and who cares?" Blougram, on the other hand, holds our interest. "He to believe at this late time of day"—"And yet we have his word in black and white."

Without wishing to discourage pilgrims, we must record our impression that from the exhibition itself we should hardly have deduced the inclusiveness of the artist's appreciations. We see in it mainly an attempt to utilize just those reactionary, and in the better sense of the word academic, principles of design which we have ourselves endeavoured to disengage from the more anarchic elements of Post-Impressionism. We find nothing here, for example, of the recondite, and to many impenetrable, character of the drawing by Picasso which recently puzzled subscribers to *The New Age*. The vision is very much the vision of the Mr. Fry of yesterday, but with a more conscious, perhaps somewhat too conscious, acceptance of the essential conventions of painting. The basis of his method appears to us for the most part very sound. Reasonable enough is Mr. Fry's distrust of any design which depends too much on hair-splitting, evasive distinctions, whether of tone or colour or angle. In such a work as No. 2, *A Novelist*, we see how much of the eloquence of the head is dependent on a bold simplification of angles, the artist using obvious harmonic divisions of his 360 available degrees much as a musician uses the notes of a scale, knowing the infinite subtlety and variety possible in combinations of these, though the relation of any two to each other will be based on a simple numerical ratio. A similar slightly doctrinaire simplicity governs his use of colour. One can almost fancy the artist taking his extremes of colour and dividing them with arithmetical care at certain definite rhythmic intervals. Theoretically the result should be very harmonious, but in practice the most conscientious adherence to principle hardly matches the craftsman's instinctive sense that if you carve your masses boldly the extremities will evolve themselves. At this opinion Mr. Fry has arrived "by demonstrative reasoning," and we entirely concur in his conclusion.

In his use of outline in oil painting he seems to us less happy than in his water-colours. He uses it apparently to maintain a clear distinction between the main entities of his composition, but appears hardly to realize how strongly this heavy line acts as a steadying monotone, making comparatively crisply divided colour look a little dingy. How much richer in hue a similar sequence of tones appears in such a work as No. 31, for example, in which for once the outline is reduced to a minimum! No. 14, *A Wide Valley* with an inspiring march of clouds, and No. 42, *The*

Armchair, are instances in which the convention the artist uses sits most lightly upon him. Though in hardly any of the works shown he designs in other than terms of perspective, there are a good many in which he seems needlessly uneasy lest he should be betrayed to a nicety of observation in any part beyond what is justified by the degree of grasp on the plastic facts of the scene as a whole implied by his design. As a result, we have never to denounce a meretricious and pretended exactitude, but do again and again come upon a perverse refusal of the artist to allow his eye its natural nicety. The foreground bank in No. 15 stands up on end with sudden but unnecessary qualms, lest the water-line should be too realistically flat; and the treatment of the patterned chair in No. 42 looks as if Mr. Fry were desperately determined to avoid the delicate differentiation of angle and proportion which should symbolize a change of plane. These are, perhaps, mistakes on the right side for an artist in his own opinion bred in a too sophisticated age which is apt to ignore the obvious.

His use of broken colour, on the other hand, seems to us frequently a survival of some other method. It constantly sullies the purity of a sequence of colours which are surely theoretically flat and already none too violently discriminated. This for painting in oil appears to us just as much a mistake on the wrong side as the occasional use of too heavy a monochrome line.

There are minor details here and there—like the meaninglessly ragged division between tone and tone on the pot in the *Still Life* (50)—which puzzle us, unless they are symptoms of occasional carelessness. On the whole, the exhibition seems to show the workings of a logical mind not always clearly judging the degree of complexity of subject-matter most natural to it. *The Turkish Shawl* (49) is, we think, the best picture Mr. Fry has yet painted. Still life is perhaps the least satisfactory subject-matter for a method which naturally thrives on anything bound together by a structural unity of its own—a moving sky or a figure, for example No. 13, *A Tramp*, is very good. It becomes stupid when applied to an accidental jumble of objects which might yield plenty of interest as a theme for fuller research into the unifying effect of perspective and lighting. Mr. Fry's preference for a gaunt pattern sometimes stops short of inclusion of the only binding factors.

OTHER EXHIBITIONS.

THE Exhibition of the Royal Society of Portrait Painters may be dismissed more briefly than usual because, in spite of the illustrious patronage it now for the first time enjoys, the great majority of its exhibits are regrettably commonplace. Chief among the exceptions are Nos. 52 and 54, hanging as pendants to each other, and by Messrs. W. W. Russell and William Orpen respectively. The first is an elaborate design for a single-figure picture, both plastically and as a colour-scheme extraordinarily capable and well-knit. Into this the head of a lady has been "inset," as the printers say. Any other head would have done as well, and this failure to establish any sympathy between the enclosing planes of the head and the other forms of the picture which should make a base for it prevents us from regarding it as a supremely fine portrait. Mr. Orpen's outlook on painting is the antipodes of that of Mr. Roger Fry—the latter being absorbed in a knight-errant's quest of

the perfect style, the true function of painting, the former with unswerving conviction bent on developing to the utmost his own personal aptitudes. He does this in a way so free from the "slackness" which Sir Edward Poynter rightly diagnosed as one alarming symptom of the "spirit of the age," that we can hardly imagine such competence will ever come to be valueless. Mr. Sargent's *Lady Faudel-Phillips* (39) shows similar qualities, but with a slightly greater power of generalization.

There are also capable paintings by MM. Besnard (5) and Zorn (8) among the foreigners, and by Mr. Maurice Greiffenhagen (34) and Mr. MacLure Hamilton (17) among Anglo-Saxons. In Miss Betty Fagan's *Will Fagan and Friend* (6) the woman's head is well painted; and Mr. Spencer Watson's *Miss Tisdall* (131), and Mr. Francis Dodd's *Sir Bruce Seton* (136), are almost the only noticeable works among what used to be so important a feature of these exhibitions, the drawings.

The Exhibition of the Senefelder Club at the Goupil Gallery is mainly remarkable for Mr. Hartrick's series of fine prints (18-23). More than any other member of the Club Mr. Hartrick seems to have found his true *métier* in lithography. Mr. E. J. Sullivan's *Old Darkie* (114) is in similar vein, and we admire once more the professional certainty of Mr. Kerr Lawson's execution. Bauer's group of lithographs is a great disappointment.

Among the other shows of the week are that of Mr. A. Jamieson—brilliant, pleasant, slightly wanting in severity—at the Carfax Gallery (No. 1, *The Dark Pool*, establishes a distinct kinship with the landscapes of M. Helleu), and that of Sir Alfred East at the Leicester Gallery, which shows the artist's neat, compact use of direct water-colour. Both are above the average of minor exhibitions. We could hardly say that of Mr. Bagehot De la Bere's "landscapes and grotesques" at the Fine Art Society, and, indeed, the word "grotesque," which Renaissance critics denounced as a misnomer, is coming to have a sinister suitability.

Fine Art Gossip.

MR. HENRY WAGNER, who recently lent to the exhibition of Old Masters at the Grafton Galleries a 'Madonna and Child with Angels,' attributed to Benozzo, and a small panel entitled, with some doubt, 'S. Giovanni Gualberto instituting the Order of Vallombrosa,' by Lorenzo Monaco, has offered both to the Trustees and Director of the National Gallery for their acceptance.

The former picture, which was in the William Graham Collection until 1886, and was exhibited at Burlington House in 1885, as well as at the New Gallery in 1893, was, according to Mr. Berenson, copied by the contemporary Umbrian painter Bartolomeo Caporali from Benozzo's 'Madonna, Saints, and Angels' in the National Gallery (No. 1461).

The small picture by Monaco, which was in the G. C. Somerville collection in 1887, and figured at the New Gallery in 1893 with an ascription to Masaccio, seems to have originally formed part of the predella of a large altarpiece.

THE NATIONAL GALLERY OF IRELAND is fortunate in possessing three Rembrandts—the beautiful moonlight landscape known as

'Shepherds Reposing at Night,' and two portraits. To these must now be added a fourth—the small interior with figures of men playing at the game of "La Main Chaude," which has hitherto been attributed to Rembrandt's pupil Willem de Poorter. This remarkable picture is so far superior to the known work of De Poorter that its attribution has long been deemed doubtful, and recent investigations have confirmed the Director of the Gallery in his belief that it is an early work by Rembrandt, probably painted when he was about 20 years of age.

RECENT additions to the Gallery include a fine male portrait, supposed to be that of the painter Adriaen van Ostade, by Johan van Rossum. The man represented in the Dublin portrait wears a dark cloak with white turned-over collar and black hat. His gloved left hand rests on a table on which there is a head of Hadrian. The portrait, which is in excellent condition, is an interesting example of Dutch seventeenth-century portraiture.

In the Portrait Gallery there are two new works: a portrait of Dr. Alexander, the late Primate of Ireland, by Mr. Harris Brown, and one of the Irish painter James Barrie, by Opie.

WORKS by students of the Metropolitan School of Art are now open to view in Dublin. Amongst the exhibitors is Mr. Albert Power, who shows a life-size modelled figure of a girl, which was awarded a gold medal at the National Art Competition last year. The Dublin School is remarkable for having obtained nine medals and twenty-six prizes and commendations at this competition, and the present exhibition consists largely of the successful works.

AT the Georges Petit Galleries, Paris, there will open on the 26th inst. a show of pictures under the title of 'Exposition des Pompiers.' The promoters of the exhibition include MM. Aimé Morot, Dagnan-Bouveret, Harpignies, and Auguste Poin-telin, who will all be largely represented as well as the late Felix Ziem. Those artists who hold by earlier traditions regard the venture as a protest against the present pre-occupation of Paris with the neo-impressionists, the Fauves, the Cubistes, and other modern schools.

M. RODIN has just completed a bronze bust representing 'France,' which is being purchased by public subscription in Paris for presentation to the United States. The bust, which is to be taken across the Atlantic by a special deputation of Frenchmen, will eventually be placed at the foot of the colossal lighthouse now being erected to the memory of Champlain on a site by the shore of the lake bearing his name.

A RETROSPECTIVE EXHIBITION of works by Eugène Boudin is now open at the Galerie Bernheim Jeune, Rue Richempanse, Paris.

THE 'Lettres de Vincent van Gogh à Émile Bernard' will be published next week in Paris with 100 illustrations.

THE MUSÉE DE L'ARMÉE, Paris, has just received what is described as a very beautiful miniature of the Emperor Napoleon I., which formerly belonged to his secretary, Baron Fain. The name of the artist is apparently unknown. To the same Museum have been added a bust and a portrait, also by unknown artists, of General Claparède, a *pair de France* under the Restoration.

A SIXTEENTH-CENTURY painting of St. John was stolen on New Year's eve from the church of St. Sebastian at Sienna.

THEFTS of works of art continue to be alarmingly frequent. In the *Journal des Arts* a list is given of robberies from churches and museums in France during the last three years. The church of St. Victor at Xanten, on the Lower Rhine, has recently lost two valuable tapestries of 1574, which were stolen on the night of November 24th. The *Cicerone* of December gives a full description of them and a small reproduction.

THE Mills of Montmartre, long threatened with destruction, have now been saved for Paris. As a result of petitions signed by leading artists and poets, the Conseil Municipal has decided to purchase the land on which the windmills are situated, and turn it into a public square.

SOME interesting additions have recently been made to the Brussels Museum. M. Cardou has presented his picture by Jan Sieberechts, 'Le Départ pour le Marché,' dated 1664, which aroused so much interest at the Exhibition of last year; and the collection of Dutch drawings formed by the late M. de Grey has been presented by his widow. The collection comprises drawings by all the most celebrated Dutch masters, and is so large that a special room has to be assigned to it.

THE controversy relating to Rembrandt's 'Widow Bas,' to which *The Athenæum* referred on the 16th and 23rd September last, is still exercising the minds and taking up the time of experts. Prof. Martin has made a searching examination of the picture, the results of which he will shortly publish. The writer in the *Cicerone* adheres to his opinion that it is closely connected with J. Backer, whose best works often pass as Rembrandts. Dr. Bredius attributes it to F. Bol, and Drs. Bode and Hofstede de Groot uphold the claims of Rembrandt.

It is satisfactory to learn that those in authority in the Cathedral of Prato have at last decided to remove the gaudy draperies by which Giovanni Pisano's beautiful 'Madonna della Cintola' was disfigured, and to make it more accessible to students, though the light in the Chapel of the Girdle where it stands leaves much to be desired. The statue is the last work of Pisano, and one of the most perfect he ever produced.

THE announcement of the death of Señor Aureliano de Beruete will be received by his many friends in this country with deep regret. An accomplished artist, a critic of wide and profound knowledge, more particularly of every phase of Spanish art, and the author of at least one standard book—that on Velasquez, published in Paris in 1898, and in English in London in 1906—he will be a great loss not merely to the art circles of Madrid, but also to Europe.

The good work which he initiated and carried on for so many years is being continued by his son, Señor A. de Beruete y Moret, whose book 'The School of Madrid' was published by Messrs. Duckworth in 1909, and reviewed in *The Athenæum* of September of that year.

Señor de Beruete was not only an artist and a writer on art, but he was also a collector and formed a gallery of pictures, chiefly of the earlier and less-known artists of the Spanish School. These he generously lent to various exhibitions, sending many to the display of Spanish art at the Guildhall in 1901.

MR. WALTER GREAVES, whose pictures made him a name at the Goupil Gallery last year, and raised a controversy which we notice elsewhere to-day, is now showing a collection of his paintings and drawings at Messrs. Cottier's Gallery, New York.

THE SANDON STUDIOS SOCIETY is holding an exhibition of pictures in the foyer and saloons of the new Repertory Theatre at Liverpool, among the more notable exhibits being the landscapes of M. Albert Lipczinsky, the figure subjects of Mr. E. Carter Preston, and a portrait of a lady by Mr. Henry Carr.

PARIS artists have addressed a letter to Don José Canalejas, the Spanish Prime Minister, petitioning for the pardon and early release of the Spanish cartoonist Señor Sagrista, now undergoing nine years' imprisonment for his cartoon 'Homage to Ferrer.' The petition is signed by MM. Rodin, Abel Truchet, Willette, Frantz Jourdain, Besnard, Zuloaga, Forain, Lebasque, Leandre, Abel Faivre, Zislin, and other artists. M. Zislin is the Alsatian caricaturist who underwent a few months' imprisonment in Germany last year for his caricature of the Kaiser.

A MASKED COSTUME BALL (under the auspices of the Allied Artists' Association) will be held in the Chelsea Town Hall on Wednesday, February 7th.

THE CONTEMPORARY ART SOCIETY, whose exhibition at Manchester has attracted much attention, has now arranged four other shows in important centres outside London. A similar collection to that at Manchester will be shown at Leeds from the beginning of February to the end of April; at Aberdeen during May and June; at Bradford from July to September; and at Newcastle-on-Tyne during October and November.

MR. BANISTER FLETCHER continued his course of University Extension Lectures on 'Ancient Architecture,' dealing with the Roman, Early Christian, and Byzantine styles, at the British Museum, on Tuesday last. This month and next will be occupied with Rome.

He also began a second set of twelve lectures on 'Renaissance Architecture' at the Victoria and Albert Museum, embracing the Elizabethan and Jacobean periods in England and the later Renaissance, on Monday last.

The museums are rich in ancient and Renaissance examples, which will be visited and explained by the lecturer during the class held at the end of each discourse.

THE question of the "Bismarck Denkmal" on the Rhine has at length been decided. Critics who saw the exhibitions of the designs for this great national monument were unfavourably impressed by the models to which prizes were assigned, and by the inappropriate character of the one apparently selected for execution. Since then a further committee has sat in judgment on the matter, with the result that the Kreis-Lederer design, which had received no recognition at the hands of the exhibition judges, has been selected. It is certainly the one best fitted to stand as a permanent memorial to the Iron Chancellor.

MUSIC

OUR LIBRARY TABLE.

Style in Musical Art. By C. Hubert H. Parry. (Macmillan).—"Style," says our author, "is the perfect adaptation of means to ends." For instance, to take simple cases, there is one style for instrumental music, another for vocal; one for church, another for the theatre, &c. The form in which a work is presented is of great importance, and style and form, we are reminded, are "nearly akin." On the Sonata form, which, for over half a century, has been the centre of hot discussion, Sir Hubert has much to say, and for a time he seems to be entirely in agreement with what was once called "the new school." Liszt thought that this fettered the imagination; and Sir Hubert considers that it is indeed proving "too limited," and suitable only for what is called abstract music. In fact, Beethoven, "before he had done with it, proceeded to introduce features which were bound to effect its dissolution." Liszt looked upon Beethoven's work, especially the sonatas, as a guide to further progress, and Sir Hubert himself, though not in the volume before us, finds that

"in the actual treatment of the subject-matter Liszt adopts [i.e., in his minor Sonata], as Beethoven has done, the various opportunities afforded not only by harmonic structural principles, but by the earlier fugal and contrapuntal devices, and by recitative, adapting them with admirable breadth and freedom to a thoroughly modern style of thought."

Liszt, again, would have cordially endorsed Sir Hubert's statement that Beethoven was "the great prototype and fountain-head of the romantic phase of art."

Sir Hubert says of the "early days of programme-music" that

"it was natural for people to go astray. For mixed with the impulse to find new paths was the instinct of rebellion against the apparent constraint of the sonata forms. But the experience of a few generations has shown that music with a definite representative intention can accord with the general principles of structural and textural development of which the fugue and the sonata were the earliest mature types."

The "early days" were those of Liszt and Berlioz, and of the later composers to whom Sir Hubert refers one is Tchaikowsky, whom he mentions elsewhere by name, and another, evidently Brahms, though his name is not given. We have no intention of questioning the justice of Sir Hubert's forcibly expressed opinion of Liszt's music, *qua* music; we only desire to justify Liszt in endeavouring, as we think, to continue the work of development in the spirit of Beethoven.

Sir Hubert has an admirable chapter (xvii.) entitled 'Theory and Academicism.' One of the subordinate difficulties of music is the "awkward" question of theory—a word which is well and humorously described as

"a moderately coherent statement of what may be called rules for cobbling adapted as far as possible to the mental capacities of babes and sucklings."

Our author sympathizes with those who "rebel against any particular kind which mainly consists of dogmatic assertions." "It would be all very well," he adds, "if, to illustrate principles, examples of the practice of the great masters were given; but as a rule they are not." Examples from great masters formed, by the way, a special and excellent feature of the works on harmony, &c., by Ebenezer Prout, and we have recently had a few more treatises

on the same lines. One notable "drawback" of theory insisted upon is that it gives permanent interpretation to something which is "always changing." That, however, intelligent teachers would surely point out. Another "drawback" is one which affects style. Theory was first founded on what was good for vocal music, but many things are possible for instruments which are not possible for voices; hence it comes that theory is "not truly in touch with any music at all," and that it leads to the base "academicism," which "takes mere harmony exercises as apt for either voices or instruments; while, in fact, they are apt neither for the one nor the other." The whole of this—and indeed of other chapters—is full of practical wisdom.

Musical Gossip.

MASSENET'S 'Le Jongleur de Notre Dame' was given at Covent Garden in 1906, but, though exceedingly well performed, did not appeal to the public. Last Wednesday evening it was revived at the London Opera-House, and here again the work was well rendered; but it will be long before another Brother Boniface equal to the late M. Giliert will be found. The part of Jean the juggler, though originally sung by a tenor, was taken by Mlle. Victoria Fer. A change of this kind seemed to us to spoil the whole atmosphere of the piece. We, however, frankly acknowledge that Mlle. Fer's impersonation of the poor Juggler was excellent, especially in the closing chapel scene. She sang well, and her gestures and facial expression were most striking. It was just in that final scene that her histrionic powers were strong enough to make one forget that a woman was playing the part. We have already written twice about Massenet's work in *The Athenæum*—first, when we heard it in Paris in 1905, and again in the following year after the Covent Garden performance. There is no need, therefore, to repeat the quaint story founded on an old Catholic legend. The music, a clever compound of Massenet and Wagner, is admirably in keeping with the libretto.

We do not think the public in London listen to the work in the right spirit, and perhaps it is not altogether their fault. It is described as an opera, but the French libretto calls it a "Miracle," or, as we should say in English, a Miracle Play. It should be listened to in silence. The applause on Wednesday was most disturbing. Mr. Plunket Greene, in one of his excellent lectures last season, spoke of the value of a moment or two's silence before a singer begins; and it is still more beneficial during the performance of a dramatic work, and especially one, as in this instance, of a religious character. Signor Luigi Cherubini conducted ably, though at times the orchestra was too loud for the solo voices.

THE ANNUAL CONFERENCE of the Incorporated Society of Musicians took place at Llandudno last week. One of the most interesting papers was that read by Mr. H. W. Richards on 'Ear Training and Musical Appreciation,' suggesting that the latter should be taught in special classes, while in discussion it was held that such teaching should anticipate the acquirement of technique. But surely teachers do, or ought to, talk to their pupils about the pieces they are studying, and that seems to us a more practical plan than special classes. The other suggestion, again, seems to separate two things which could be

carried on simultaneously. The next Conference of the Society will be held at Birmingham.

THE CLASSICAL CONCERT SOCIETY announces ten concerts of chamber music at Bechstein Hall on the following dates: January 24th and 31st, February 7th, 14th, 21st, and 28th, and March 6th, 13th, 20th, and 27th. The first two are in the afternoon and evening respectively, and they follow in a similar manner. Five movements from concertos for flute, pianoforte (harpischord), and 'cello (viola da gamba), by Rameau, in the first programme, will be interesting. With the exception of these, a Quartet for strings by Mr. Donald Francis Tovey, and Dvorák's Serenade for wind instruments (Op. 44), the concerted works are by Bach, Haydn, Mozart, Beethoven, Schumann, Mendelssohn, and Brahms. The pianists are Miss Fanny Davies, Madame Elly Ney, and Messrs. Leonard Borwick and Donald F. Tovey; and the singers, Madame Lula Mysz-Gmeiner, and Herren Thomas Denijs and Anton van Rooy. Excellent artists have been engaged for strings and wind, among the former being Herr Adolf Busch and Señor Pablo Casals.

FOR a time Sir Edward Elgar devoted himself to oratorio, but after the production of his first Symphony in 1908, a second quickly followed, and then a Violin Concerto. Now he will be engaged on a secular work of very different character, namely, an Imperial Masque entitled 'The Crown of India,' which is to be produced at the Coliseum, it is hoped, early in the spring. The libretto and lyrics will be written by Mr. Henry Hamilton.

THE GRESHAM LECTURES for Hilary Term will be delivered by Sir Frederick Bridge at the City of London School, January 23rd to 26th. The subjects will be 'Some of Samuel Pepys's Musical Friends,' 'Old English "Fancies" for Strings' (continued), and 'Bach's Concertos and Double Concertos for Clavier,' while the last will concern 'L'Amfiparnaso,' the first comic opera in madrigal style, produced at Modena in 1594.

MR. LEONARD BORWICK will give a pianoforte recital at Queen's Hall on Tuesday afternoon, February 6th, and this will be his first appearance in London since his return from his long tour in Australia, New Zealand, and America.

MENTION has already been made of Prof. Stein's discovery, in the library of the Academy Concerts, established in 1769 at Jena, of manuscript orchestral parts of a Symphony with Beethoven's name on two of the parts. What, we wonder, became of the score? If genuine, the work was probably written before the composer's first Symphony in C. It is shortly to be performed in various German cities, and in London by the New Symphony Orchestra under Mr. Landon Ronald's direction on March 30th. The music will excite curiosity, but its interest will probably be chiefly, if not entirely, historical.

PERFORMANCES NEXT WEEK.

REV. Concert, 3, Royal Albert Hall.
— Sunday Concert Society, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
Tues. Wm. Fox and Mrs. London Opera-House. (Matinée also on Saturday.)
Mon. Miss Gwynne Kimpton's Orchestral Concerts for Young People, 5, Aeolian Hall.
— Sara Silver's Vocal Recital, 3, Steinway Hall.
— London Symphony Orchestra, 8.30, Queen's Hall.
— Richard Buhlig's Pianoforte Recital, 8.15, Steinway Hall.
Tues. Miss Helen Henschel's Matinée, 3.15, Bechstein Hall.
— Walcott Quartet, 8.15, Aeolian Hall.
Weds. Société des Concerts Français, 8.30, Bechstein Hall.
Thurs. Twelve O'Clock Chamber Concert, Aeolian Hall.
— Sergei Tarnowsky's Pianoforte Recital, 5, Bechstein Hall.
— Broadwood Chamber Concert, 8.30, Aeolian Hall.
Fri. Queen's Hall Orchestra, 3, Queen's Hall.
— Mowsby Wolf's Violin Recital, 3, Bechstein Hall.
— Solly String Quartet, 8.15, Bechstein Hall.

DRAMA

OUR LIBRARY TABLE.

ALL seven of Mr. W. B. Yeats's just issued *Plays for an Irish Theatre* (A. H. Bullen) are one-act pieces. In them he makes somewhat large demands upon the stage and stage audiences. To a generation that is relatively prosaic, and would rather have its eyes charmed than listen attentively in the playhouse, he offers poetry, and poetry which calls for careful declamation, along with themes that often enough are much more a poet's than a playwright's choice.

Such a story, for instance, as that he submits in 'The Shadowy Waters,' which has for hero a dreamer-captain of sea-robbers questing for some mystic love amid an atmosphere of ocean solitude and supernaturalism that Coleridge might have invented had he been of Irish extraction, would have lent itself better to epic or ballad treatment than to handling in the theatre, where fancy must make so hard a fight to hold its own against the moods of matter-of-fact literalism. Mr. Yeats does his best, thanks to the brisk talk and grim threats which he puts into the mouths of mutineers, to compromise with the requirements of his medium and to suggest the pulse of drama; yet his lover who is so amorous of death and the captive queen who is converted instantaneously from hatred to slavish adoration of this visionary are creatures too ethereal, too bloodless, one would think, not to shrivel away into nothingness under the glare of the footlights.

Another tale that would have been more naturally told in poetic narrative than in the mode Mr. Yeats has adopted, deals with the revenge a poet of old time is supposed to take on his royal host. The king had put a slight on the song-maker at table, whereupon the guest insists on starving till he has humiliated the proud ruler into apologizing for his fault, and accepting his crown back from the poet's hands. One might almost say that in this play of 'The King's Threshhold' its writer takes the function of "the man of words" too seriously, and in this connexion it may be remembered that he makes his Deirdre in the height of her agony bid the musician at her side compose a fine song about her fate so that it and she may go down to posterity. Some of Homer's characters, it is true, expressed a like desire, but only in breathing spaces after they had escaped from their perils. A third piece, 'The Hour-Glass,' is expressly described as a "morality," and may pass as a good enough imitation of its type; still even in this case it is difficult to believe that the spectacle postulated of an angel catching in its hands the soul of a dying man as it issues from his lips in winged shape would be plausible in stage presentation, just as the idea of Forgael's harp, shining like the moon as he touches it, and exercising an irresistible magic on even enemies who hear its strains, must surely be more impressive as conceived by the reader of a poem than when rendered actually visible and phosphorescent in the theatre. Yet in point of fact all three plays have been produced in Dublin.

Mr. Yeats would seem to need the aid and stimulus of matter of Irish legend and folklore, or else the inspiration of Ireland's sufferings, before he can get "body" into his plays. 'Deirdre,' for example, though a little faint in its dramatic colouring, is a true tragedy, beautiful in more than a merely poetic sense; and 'On Baile's

Strand' has also a plot—a hero's unconscious slaying of his own son—which is of the very stuff of tragic drama. An odd experiment on which only an Irishman would have ventured is 'The Green Helmet,' a so-called "heroic farce," in which fun is poked at Celtic superstitions in verse that has a deliciously rough-and-tumble rhythm. But the most peculiar circumstance relating to the career of Mr. Yeats as a dramatist is the fact that his real stage masterpiece is written in prose—prose, needless to add, that has a rich music of its own, and addresses as eloquent an appeal to the ear as the best of its author's stage poetry. There is no need to praise 'Cathleen Ni Houlihan' to-day, or to dwell on the patriotic passion that breathes through its allegory; the little piece already enjoys something of the fame of a classic.

The Frogs of Aristophanes. Translated into Kindred Metres by Alfred Davies Cope. (Oxford, Blackwell.)—This is a revised version of a translation which Mr. Cope began years ago. It is easy and idiomatic, and deftly adapts itself to the Aristophanic cadences. To expect from it the creative force of Prof. Gilbert Murray's rendering, which, by the way, Mr. Cope forbears to mention, would be perhaps too stringent a demand. Nor does it reproduce the rich abandon of the jolly, full-blooded world of Aristophanes, as Prof. Murray did. It keeps, however, more closely to the original, without being spoilt by too faithful a literalism. It is fortunate that the translator has a good vocabulary and is quick to apprehend the niceties of language, otherwise his task would have been superfluous. In the transference of the unique spirit of Aristophanes from Greek to English, for which language is merely the vehicle, we find perhaps that Mr. Cope is more vulnerable. It is subjected to a process similar to that of Voltaire's 'L'Ingénu.' It is tamed and civilized; so patently that we seem rather to be reading a Gilbertian comedy than the riotous Greek satirist. Where the reckless laughter bursting forth in the original is reproduced, it rings incongruously, true to Aristophanes, but false to the prevailing impression left by his modern interpreter. Nor, moreover, is the following exactitude,

They do, indeed, now each Athenian
going home, immediately
Shouts to his servants every one—

felicitous.

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